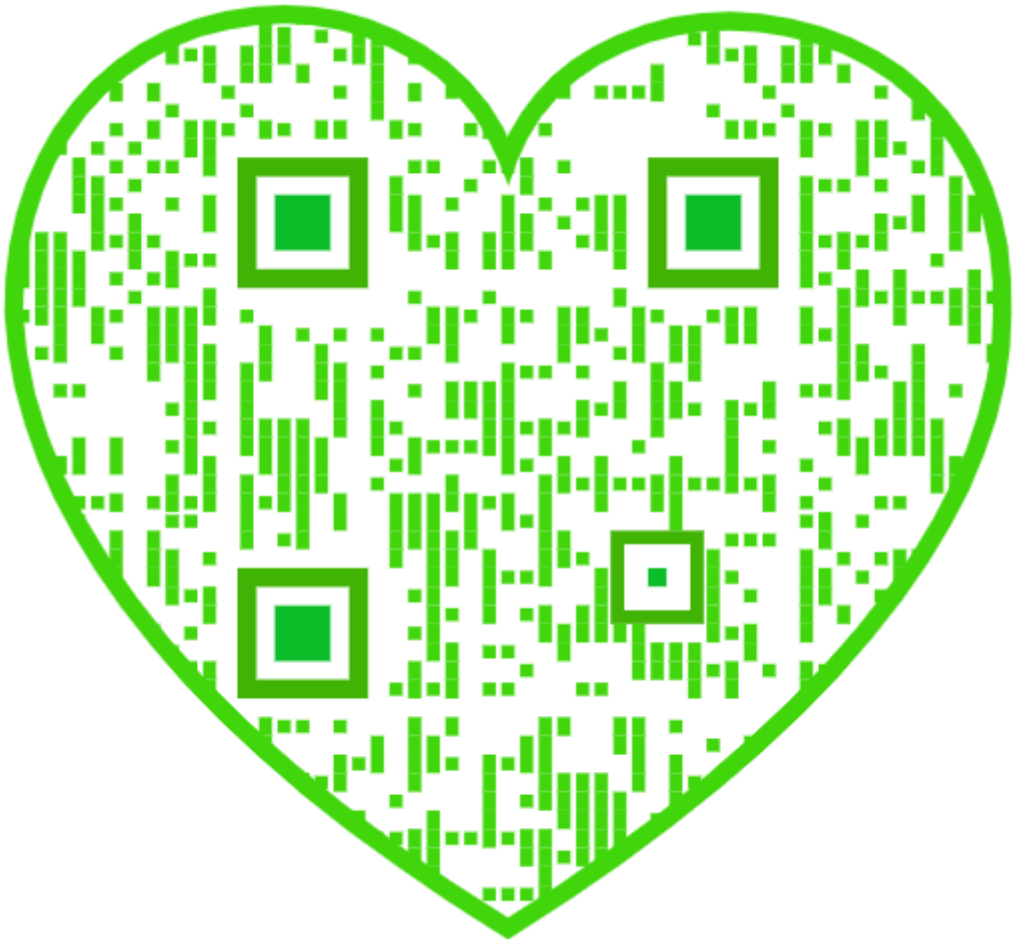
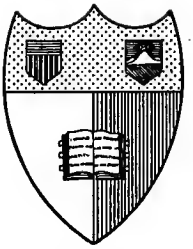
ENGRAVINGS

And their Value.

J. H. SLATER.





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Author of "Engravings and Their Value," Editor of "Book Prices Current," &c.

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BY

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EDITOR OF "BOOK PRICES CURRENT"; FORMERLY EDITOR OF "BOOK LORE"; AUTHOR OF "THE LIBRARY MANUAL," "BOOK COLLECTING" ("YOUNG COLLECTOR" SERIES), "THE LAW RELATING TO COPYRIGHT AND TRADE MARKS," ETC.

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PREFACE.

THE Valuation of Engravings, if it is to be accomplished satisfactorily, requires great technical knowledge and a thorough acquaintance with the market. No amount of book-learning can ever compensate for a deficiency in practice, and the following pages are not written with the object of promoting an impossibility. That the information contained in them may be useful in many respects, I do not, however, doubt.

As a rule, the works of living engravers have not been noticed, since the judgment on their labours yet remains to be pronounced.

I may conveniently mention here that that excellent and indeed indispensable work of reference known to all collectors as Bryan's "Dictionary," is specially noticed under the head of "BASAN (F.)" page 83, *post.*

J. H. S.

Temple, E.C.

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ERRATUM.

Page 67, line 3, *for* "Removing" *read* "Repairing."

ENGRAVINGS AND THEIR VALUE. . . .

CHAPTER I.

THE ORIGIN OF ENGRAVING.

ENGRAVING is the art of cutting metals, wood, and precious stones, and representing on the face of any of these mediums a device or design to be reproduced on paper or other suitable material.

This definition, though not technically accurate, is nevertheless popular, for the general idea of the process of engraving is, as a rule, associated with the transfer of the design, to such an extent, indeed, that the very terms "engraving" and "print" are frequently regarded as synonymous. Strictly speaking, a "print" is the impression; that which produces the print is the "engraving," hence the latter term is, technically, applicable to the medium only and not to the impression itself. Both terms are, however, now frequently confounded, being indifferently applied to the production itself and to the plate or block from which the artist has worked.

The process of engraving as a mode of decoration merely, was practised by goldsmiths and metal-workers from the very earliest times, and specimens of ancient art, as

beautiful in conception and design as any our workmen are capable of producing at the present day, are frequently met with in the cabinets of collectors. Homer, on several occasions, uses the word γράφω (*grapho*), clearly showing that even in the disturbed state of society which the poet delighted to depict, the art was, in his opinion at any rate, in ordinary practice. The Bible abounds in references to the subject, as for example, "And thou shalt take two onyx stones and grave on them the names of the children of Israel" (Exodus xxviii., 9); "With the work of an engraver in stone, like the engravings of a signet, shalt thou engrave," &c. (Exodus xxviii., 11), from which we may certainly conclude that the Israelites had acquired a knowledge of the practice during their captivity in Egypt.

There is, indeed, no lack of authority to support the conclusion that decorative engraving has been in vogue from a very early date, while in the days of the Greeks and Romans it was so common that the laws and important contracts were almost universally engraved on metal plates, and even slaves were sometimes branded with metal stamps. The ancients thus made the first step, thoroughly mastering in detail the art or process of engraving, although it was not until comparatively recent times that the difficulties attending the transferring of the device were successfully overcome. When we consider that many of the designs of the Roman epoch have, when properly manipulated, the distinct power of making impressions, we can only wonder that such a practical nation should have overlooked the additional step which would have anticipated the flight of more than 500 years. In cutting and carving precious stones, the ancients were infinitely superior to the artists of our own times, and, having the requisite skill and knowledge to excel in the most difficult branch of the science, it certainly seems unaccountable that they should never have thought of engraving on wood or metal with

the object of transferring an impress to papyrus, linen, or even the hard waxen tablets which served them for paper.

These remarks will remind the reader that we have hitherto spoken only of the *process* of engraving—that is to say, the act of cutting or carving a certain medium into a required design. The practice of transferring an impression of the design to paper is just that very step which, so far as is known, the ancients neglected to take, and which, probably, was not taken at all until the middle of the fifteenth century, and after the invention of painting in oil.

The circumstances which led up to this great invention may be briefly narrated. At the period mentioned, a particular kind of work, termed *niello*, was much in vogue, especially in Italy, for the adornment of all kinds of ecclesiastical and domestic utensils. It was executed in the following manner: The design having been cut with a graver on a silver plate, the latter was covered with a fusible substance, composed of silver, lead, copper, sulphur, and borax, which, being melted by the application of heat, ran into and filled the engraved lines, and, when allowed to cool, hardened, and became firmly fixed. This compound was called *nigellum*; in Italian, *niello*. The surface of the plate was then smoothed and polished, and the design appeared in black lines on a ground of bright silver. In the preparation of these plates it was necessary for the artist to test the character of his work before infusing the niello, as afterwards no corrections could be made. This was effected by taking a mould in fine clay, and from that a cast in sulphur, which, when the lines were filled with a black colouring matter, presented the same appearance as the plate itself would do when niellated. This mode of procedure was followed until Maso Finiguerra, of Florence, the ablest worker in niello of his time, adopted the simpler plan of taking impres-

sions direct from the plate. The first proof so obtained is supposed to be that in the Bibliothèque at Paris, which was taken from the pax of the Coronation of the Virgin, ordered in 1450, and delivered in 1452. Direct impressions from the earliest metal plates are, however, thought by some, and especially by Willshire, to have been taken from the *Corona luminaria* of Barbarossa, in the Cathedral of Aix-la-Chapelle. However this may be, there is no doubt that this great discovery directly suggested the practice of true copper-plate engraving, of which Finiguerra is universally regarded as the inventor.

Of all the modes of engraving in its more extended sense, the most ancient is, however, that on wood, for which we are indebted to the brief-malers (or card-painters) of Germany, who not merely confined their attention to the making of playing-cards, but frequently executed the images of saints, and depictured the various subjects connected with ancient history. These being cut in wood, impressions were afterwards taken from the block, thus furnishing the origin of "block-books," and perhaps supplying Gutenberg with his first ideas of the typographical art.

The earliest print bearing a date with which we are acquainted is known as the "Brussels Print" (A.D. 1418); but so many doubts have been thrown on its genuineness —doubts which it would be out of place to argue here— that the advent of the art of engraving as now practised, may, perhaps, more safely be fixed five years later. The "St. Christopher," having the date 1423, and still preserved in the Carthusian Convent at Buxheim, must be regarded as the earliest genuine print which has hitherto come under the notice of collectors. The block from which this impression was taken, was of wood, executed, doubtless, by the card-painters to whom we have already referred, and represents the infant Christ being carried across the sea on the shoulders of St. Christopher.

The invention of printing doubtless gave a great stimulus to the art of engraving, as woodcuts were almost from the first used in the embellishment of books; and as the number of the latter increased, so also would the practice of engraving become more general. Schapff, who flourished in 1448, and Jacob Walch, the supposed master of Michael Wolgemut, are the earliest engravers of whom we have any record; other and previous artists, of whom probably there were many, being confounded with the printers until their very names are lost. The art, therefore, which dates from the middle of the fifteenth century, and which is almost coeval with the invention of printing, includes not only the science of engraving practised, as we have shown, many hundreds of years before, and used merely for purposes of decoration, but also the process of taking impressions from engraved plates upon paper or other suitable substances.

The department of prints and drawings occupies only a small space in the British Museum building, but its contents should be, perhaps, more generally attractive than any other of the collections. Etchings and engravings of the different schools, from the earliest period to recent times, are not only of the highest value for the study of modern art, but are objects of enjoyment easily appreciated by all classes. In the Print Room the reader will find a collection of works illustrating the invention of engraving on metal; while cases contain a number of engraved silver plates, most of them niellated, and illustrating the first step towards the great discovery of Maso Finiguerra. In consequence of the extremely fragile nature of the material of which they are formed, but few of the sulphur casts—taken, it may be remembered, by the workers in niello as a proof or test of their skill—have survived to the present date. The total number known to exist is only twenty-five, and of these the British Museum possesses no less than

nineteen. There is also a cast from the celebrated "pax" in the Church of San Giovanni, at Florence. The niellated silver plate itself is in the National Museum, at Florence; while the impression on paper, taken previously to the infusion of the niello, and already mentioned as being in the Bibliothèque at Paris, is interesting as being the first proof ever taken direct from a metal plate.

We have not thought it necessary to consider the subject of the history of engraving further than to point out a few of the principal features. To enter into a further discussion would demand greater space than we have at our disposal, and would also be out of place in a book meant to be practical, and which is nothing if it fails in that. Two or three chapters in Willshire's "Ancient Prints" are devoted to historical details, and to this excellent treatise the reader is referred for any further information he may require on the subject.

The following prices were realised at Sir Mark Sykes' sale in 1824 for impressions from works in niello, both on paper and sulphur. The value of works of this class will, however, have enormously increased at the present day:

Impressions from Works in Niello.

1. The Madonna seated on a throne, with the Infant Saviour in her lap. By Maso Finiguerra. £3 15s.
2. The Adoration of the Magi. By the same. £52 10s.
3. The Eagle Offered in Sacrifice. By Pellegrino di Cesia. £5.
4. The Triumph of Mars and Venus. By the same. £31 10s.
5. Orpheus. By the same. £4 6s.
6. Mutius Scævola Burning off his Right Hand. By the same. £14 14s.
7. Hercules Combating the Hydra. By the same. £3 13s. 6d.
8. An impression, apparently taken from the reverse of a medallion. Anonymous. £1 11s. 6d.
9. Tobit and the Angel. Anonymous. £6 6s.
10. A battle of three warriors on horseback. Anonymous. £32 11s.

Impressions from Works of Niello in Sulphur.

11. A box containing seven impressions, representing the Sacrifice of Cain and Abel, Cain Killing Abel, and other Scriptural subjects. £38 17s.
12. Christ Washing the Apostles' Feet, perfect; The Last Supper, perfect; The Crucifixion, perfect; The Dead Body of Christ, also perfect. £173 5s.
13. Christ Praying in the Garden, slightly injured. £36 15s.
14. The Ascension of Christ, perfect. £69 6s.
15. Christ Taken in the Garden, partly restored; Christ Before Pilate, partly restored; Christ Releasing the Patriarchs from limbo, perfect; The Resurrection, perfect. £126.

CHAPTER II.

VARIOUS METHODS OF ENGRAVING.

Engraving on Wood.—Wood-engraving first came into common practice at the beginning of the fifteenth century, rose to eminence in the time of Albert Durer, and declined gradually during the seventeenth century, until the days of Bewick, when it once more regained its former excellence. At the present day, many wood-engravings are of the greatest excellence, and compare favourably with work executed in metal. In former times, however, the reverse was the case, for, while a few prints exist of which it is not easy to say whether they have been printed from wooden blocks or metal plates, by far the greater number are roughly designed, while some are positively bad—so bad, indeed, that connoisseurs of acknowledged authority in other respects, seem to have been infected with the belief that all are alike in point of indifference, so surely does the continued contemplation of mediocre subjects lead to a belief in general inferiority.

It must by no means be supposed that the mere fact of an early engraving being indifferently, or even badly, executed, is in itself sufficient to cause a deterioration in its value: on the contrary, some of these ancient productions sell for enormous sums, while others of better design can hardly find a purchaser. The question of value sometimes depends upon considerations other than

those of merit, as will be explained when we arrive at the chapter dealing with this branch of the subject.

The woods generally used by engravers are pear, sycamore, and box, the two former being employed for large or coarse cuts, where too close an inspection is not, from the nature of the case, to be anticipated. Box-wood, on the contrary, from its superior hardness and grain, is admirably adapted for finer work, and is now almost universally used where sharpness of outline is a desideratum.

When the surface of the block is made perfectly flat and smooth, it is prepared for drawing by means of a very thin coating of Chinese white and brickdust, rubbed up and mixed together with a drop or two of water, applied by the fingers. Some lay this mixture on with a brush, but much the better plan is to rub it on the surface of the block with the palm of the hand, and soften off with the tips of the fingers.

A tracing of the drawing being made in sharp lines with a soft pencil, is transferred to the wood by the tracing paper being first turned over and laid flat on the surface, secured from shifting by turning down at the edges, being fixed by a little soap or wax, then the lines are gone over with a hard pencil, *e.g.*, a , or a steel point, the object being to produce a clean outline for the artist to make a finished drawing of.

If pencil lines alone are employed, the drawing is termed "in *facsimile*," and does not require any special skill on the part of the engraver. If, on the contrary, the drawing is made with a brush, using Indian ink and Chinese white, it then becomes necessary for the engraver to be an artist, to enable him to produce by means of lines, technically called a "tint," what the artist has produced by body colour. Many subjects, such as portraits, copies of pictures, &c., are photographed on the wood; and in such cases it is even more essential that the engraver

should, in addition, be an artist. It is a matter of doubt whether the old and greater masters of the art, like Durer, ever actually cut blocks at all. There were in those days, as there are now, professional engravers who merely worked after the design, sending it back from time to time for further details: and this probably was the course usually adopted in early days, since in no other way can the large number of works ascribed to the old masters be accounted for.

When the engraving is finished, but before the superfluous wood is cut away—the object of leaving this being that it may act as supports to protect fine lines, &c.—the surface of the block is covered with a thin coating of printer's ink, applied with a soft "dabber," covered with silk, or an ordinary printer's roller, or else one covered with leather. To take an impression, a piece of india-paper is laid face downwards on the block; a stout smooth card is laid on that, and gentle pressure is applied by rubbing with a steel "burnisher." The impression thus obtained is called an "overlay" proof: it is usual for the artist to suggest on this, by means of flake white or a soft pencil, the alterations required. When these have been made, the engraver will take a finished proof by first cutting out with a penknife or tool those portions of the overlay proof that have received impression from the superfluous wood previously spoken of. On re-inking the block, these are placed on their corresponding places, and are called "bearers"; the object being, this time, to take a proof of only those parts engraved. India-paper and card will be placed as before, and if the operator be an adept, a beautifully clear impression will be obtained. Great practice and a light touch are necessary for the production of good proofs. The engraver thus proves his work, so to speak, and this is the origin of the word "proof," a term which of late years has been much abused, as we shall have occasion hereafter to point out.

It will now be observed that impressions are, in the case of wood, taken by inking the projections, whence it follows that the black and tinted portions are left even with the surface, while the parts intended to be left white are cut out. A wood block is, therefore, said to be engraved in *cameo* or *relief*, forming a marked contrast to engraving on metal, where the incisions are filled with ink and the rest of the plate wiped perfectly clean. This latter process is called *intaglio*, and here the parts cut away are meant to show black, while the surface makes no mark, and consequently shows white. The one process is thus seen to be the exact reverse of the other.

When the engraving meets with the artist's approval, prints are taken from it by means of a press; in fact, it is only necessary to observe that the printing of wood blocks is, in its simpler form, precisely similar to printing from type, and that both are generally done at one and the same time. It is a very great question whether the early engravers used a press, as we do now, or whether they merely took impressions by means of friction. The controversy on this point will probably never be finally settled, but as Gutenberg is known to have used a screw-press in his printing operations so early as 1439, it may be safely assumed that its convenience would speedily be recognised in the case of engraving also.

The paper on which the early woodcuts were printed will be found to be exceedingly thick and coarse, manufactured probably from hempen fibre. The ink, usually a pale bistre, appears to have been watery and thin, and the result, of course, a certain indistinctness of outline, which is seldom observed at the present day, when experience has taught a complete reversal of practice in these respects.

Chatto's "History of Wood-Engraving" gives a clear and succinct account of the processes which have brought

the art to its present state of perfection; and to this work the reader is referred for additional information. It may not be out of place to mention that, in addition to several wood blocks in the possession of the Trustees of the British Museum, the Spencer Library at Althorpe possesses more than one xylographic block; while a fine collection of 135 others may be seen in the Imperial Library at Vienna by any of our readers who happen to visit that city. Another interesting fact worthy of note is that the first illustrated newspaper ever published in England was issued in 1643, under the title of "Mercurius Civicus, or London's Intelligencer." The first number contains portraits of Charles I. and Fairfax, both fairly executed on wood. Since those days, the art of the wood-engraver has passed through a period of neglect, and finally emerged again to find itself almost universally adopted where strong contrasts of light and shade are necessary to be drawn.

Engraving on Metal.—As we have already mentioned, engraving on metal is at the present day executed in *intaglio*, but specimens in *relief* or *cameo* are occasionally met with. It is possible that some of the oldest prints were executed in this manner, and that metal plates were cut on precisely the same principle as was followed in the case of engraving on wood. Indeed, many engravings which have been usually regarded as bad impressions from wood blocks, have of late years been suspected as having been engraved from metal. A great difference of opinion is, however, noticeable on this point, and it is not perhaps very material for the purposes of our remarks what particular medium was used. It will suffice to say that where an ancient engraving is found unevenly coloured, giving rise to a certain heaviness, where sharpness and clearness are conspicuously wanting, where the cutting of angles and corners is deficient, and where the effects of the *scrotton* are scarcely visible, there

a controversy as to the material used by the engraver may be expected to arise. This subject is involved in such obscurity that it is altogether a matter of doubt whether Caxton, in the second edition of his "Game and Playe of ye Chesse," or in his "Golden Legende," used wood blocks or metal plates for some of his illustrations, and the controversy is best let alone, as no satisfactory conclusion is at all likely to be arrived at.

The advantage of metal engraving in *cameo* over wood-engraving would appear to be confined to the facility with which small curves, such as the curl of the hair, can be executed. At the present day, however, the practice is seldom resorted to.

In order to obtain the intagliate forms in the metal plate, several methods are followed. In "copper-plate" engraving, strictly so-called, the hollows are ploughed out with an instrument called a "burin" or "graver," any roughness that may be left being smoothed down with a "scraper." The design to be engraved is not transferred to the plate by means of tracing-paper, as in the case of wood blocks, but is scratched upon it with a "needle" or "dry-point." Some artists, instead of cutting out the metal with a graver, work it out by means of dots, a practice which has existed for at least 400 years, and probably longer. The graver is, however, the especial tool of the artist in metal, and has been employed from a very early date by the greatest masters of the art.

It now becomes necessary to mention a series of curious engravings known as "dotted prints," combining in appearance the character of work in relief and in intaglio. These prints illustrate a peculiar mode of engraving, in which the design is worked out with a varied combination of dots, lines, and scratches, detaching themselves white or black from respective grounds of black and white. It has not as yet been clearly settled whether wood or

metal was employed for the production of these specimens of ancient work.

Dotted prints are exceedingly scarce and valuable, there not being more than 300 examples known to exist; of these, two or three are in the British Museum and the rest in various European repositories, notably in the museum at Munich. The "Mazarin Crucifixion," so called from a fine specimen of this kind of work found pasted within the cover of a copy of the Mazarin Bible, was sold for £10 at the Ottley sale (May, 1837) to the Trustees of the British Museum, and may now be seen in the Print Room of that institution. A good *fac-simile* of a dotted print will be found in the *Illustrated London News* for the 20th April, 1844, and as the average reader will never, in all probability, come across a genuine specimen of the work, he cannot do better than content himself with an inspection of a good copy. The modern methods of illustrating books will be found carefully and fully explained in a work by Wood (London: Elliot Stock, 1887, 8vo).

Etching on Copper.—Towards the close of the fifteenth century, the practice of engraving copper plates by the action of acids was introduced, and this, to a certain extent, superseded the use of the burin or graver. To this process of intagliating the term "etching" is now applied, and, as in the case of engraving from niellated plates, the novelty originally consisted in the application of a practice perfectly well known and understood at the time. Acids, it may be mentioned, were extensively employed by the ancients for "biting" metals to be used for purposes of ornamentation, but it was not until a comparatively recent date that the idea of taking impressions from the plate occurred to the artist. There are many modern works which detail the various modes of etching, and it would be out of place here to enter into a prolonged

explanation of the process. A short statement, however, will perhaps, be useful, since it is necessary to distinguish between the different branches of the art.

Having procured a plate of copper, which is cleaned and polished, the artist in the first instance lays on a coating of varnish, called "etching ground." On this ground the required design is transferred, or else worked out at once with an "etching point" or "needle." Diluted nitrous acid is then poured on the prepared plate, and the lines traced by the needle are consequently "bit in," the rest of the plate being protected from corrosion by the varnish. Modern artists finish off the design with the "dry point" and "scraper," and the work is then complete. To print off, it is only necessary to ink the plate as in other cases, and to press paper over the surface. Copper is the metal generally employed by etchers; but at the beginning of the present century, steel began to be used, and it is sometimes brought into requisition at the present day.

Etching on Glass.—Glass as a medium for etching is not generally regarded as sufficiently satisfactory to insure an extensive use. The method of working on glass is precisely the same as in the case of metal, except only that fluoric acid is used instead of nitrous, and that it is necessary to subject the plate to the action of heat.

Etching in Colours.—J. C. Le Blon, who died in a state of miserable poverty in 1741, invented a plan of printing off, in different colours, plates engraved in mezzotinto. The colours employed seem to have been blue, red, and yellow, and were laid on with the finger, not on one plate, but most probably on several. Mezzotintos in colour, by Le Blon, are exceedingly scarce and valuable. The most complete collection is in the museum at Dresden, but the whole number of coloured engravings by this artist known to exist does not amount to thirty.

Mezzotinto Engraving.—*Mezzotinto* engraving (from *mezzo*, middle, and *tinto*, tint) was invented in 1641 by Ludwig von Siegen, an officer in the service of the Landgrave of Hesse. It is admirably adapted for the representation of rich hangings, velvets, and other substances where softness of expression is required. Many of our best moonlight effects and night scenes have been produced by artists who were adepts in this style of engraving. The process consists in raising a burr or certain roughness over every part of the surface of a plate of copper or steel. The instrument used for effecting this is called a "cradle," and it is rocked backwards and forwards in such a way as to rough the plate in every direction, and to such an extent that, if it were filled in with ink and printed, the impression produced would be a mass of deep black. At the present day, plates are frequently cradled by machinery, and sold by the square inch to artists and others who may require them.

Upon the burred plate, previously coated with lamp-black, the design to be engraved is transferred. This is accomplished by covering the back of the design with a mixture of powdered red chalk and flake white, and, when this is smoothed over the plate and the face of the design carefully traced, the red particles on the back are transferred to the black ground. The metal is then scraped away and burnished, so as to produce the requisite light and shade. This is the true process of engraving in mezzotinto, in imitation of painting in Indian ink; but it is very seldom that a subject is entirely worked in by this method. Usually the outline is etched by means of acids, and the different kinds of texture, &c., portrayed by lines and dots, as in other kinds of engraving. The scraping process is exceedingly difficult, and not only difficult, but tedious; and, besides this, it is regarded as wanting in power to detach the

several parts with proper relief; nor would it appear well adapted for landscapes where a clear sky or light foliage is required. For portraits, however, the art is unrivalled, and many of our finest productions are executed in mezzotinto, or *la manière Anglaise*, as it is sometimes called.

The famous Prince Rupert, who is supposed by some to be the actual inventor of the process, but who, doubtless, learned it from Von Siegen, was a very good engraver in mezzotinto, while Earlom, Valentine Green, and Houston, as well as many other Englishmen, have raised the art to a height of estimation which has not been surpassed by any other process whatsoever. If not generally practised, it is because of its difficulty and the time required in its execution—fatal demands when engravings have to be turned out to meet the requirements of the market, and which, if sold in sufficiently remunerative quantities, are regarded as good enough for the age. The object nowadays seems to be to inaugurate free trade in art—in other words, to prostitute the word "free" until it becomes synonymous with "cheap and nasty." Of late years, many vile engravings have made their appearance, executed by artists possessing a reputation which should have constituted an efficient safeguard against works of the kind, but who apparently thought more of the promised reward than of their professional credit. We cannot help thinking that the old mezzotinto engravers would have refused to work on such terms.

Chiaro-oscuro Engraving.—Engravings in *chiaro-oscuro* (Lat. *clarus*, clear, and *obscurus*, obscure or dark) were originally designed to imitate the drawings of the old masters, and examples of the art—on both copper and wood—are frequently to be met with. It will have been noticed that in ordinary engraving on metal or wood, the minuter details are sought to be reproduced in black-and-white only, the different shades being produced from the

surface of a medium more or less cut down or hollowed. Engraving in *chiaro-oscuro* is a modification of this, and raises an actual colour out of a perfectly flat surface, irrespective altogether of any lines or hatchings. To accomplish this it is necessary to employ several blocks, the first of which is called an outline block, because on it is engraved a bare outline of the subject. An impression, generally in black, is printed off from this, and over the same impression, when dry, a second block is applied for the purpose of putting in the darker shadows. A third block prints off the lighter tints and shadows, and occasionally other blocks are used for putting in any little details which the artist considers worthy of being printed off separately. The colours of the second and subsequent impressions can, of course, be the same in each instance, or may be made to represent a gradation of shade from different colours.

Chiaro-oscuro work is very beautiful when properly performed, but, unfortunately, a good deal of carelessness appears to have been exhibited with respect to many prints. It is a hard-and-fast rule with artists in this kind of engraving that the successive blocks must exactly coincide—that is to say, each block must fit precisely, so as to fill in the spaces left by the previous block or blocks. For example, take the case of a portrait; here the outline block would mark the position of each feature of the face, and the second block would, as a rule, throw on the dark shadows. Assuming, therefore, that the second block does not fit, the spaces will not be properly filled, the shadows thrown on any particular portion of the face may be out of position, the shading and colouring of the eyes may be placed elsewhere, and, if a third block be used, the general effect is made worse, and the print becomes a mere abortion. The greatest care has consequently to be taken in the printing-off as well as in the cutting of the blocks, otherwise it will be

impossible to obtain a satisfactory result. The first state of the engraving, *i.e.*, the impression produced by the outline block, may be satisfactory; the second, in which the dark shadows appear, may also be beyond reproach; while the third state, displaying the high lights, may be as bad as the other two are good. Hence is it that the amateur, on comparing notes with other collectors, is sometimes puzzled to account for the strange variations that exist among prints of this class, for, without practice, he will be unable to discriminate between one state and the state immediately succeeding. Some engravers use more than three blocks, and hence the difference between the states is not so marked, the print being, as it were, built up little by little; others, like Ugo da Carpi and Goltzius, frequently dispense with the outline block; while a third class follow no settled rules, but are a law unto themselves.

The earliest *chiaro-oscuro* work hitherto discovered is the "Venus and Cupid" of Lucas Cranach, bearing date 1506. It is of German origin, and unique.

It appears to be generally understood amongst advanced collectors that specimens of the work of Ugo da Carpi, or any of the early German engravers in *chiaro-oscuro*, may be bought regardless of quality; but at them the rule stops short, for it is not thought advisable to have anything to do with the more modern productions, unless they have, at any rate, some degree of excellence in their favour. Many of the latter show as mere daubs, the lights and shadows being out of place for the reasons already explained and commented on.

Line Engraving.—This process has become very common of recent years, having been employed largely by publishers of magazines and periodicals, and specimens of the art have been distributed broadcast. Many engravings in this style possess a high degree of excellence, though collectors are apt to look upon them with

contempt, as they are too frequently met with to command respect. The very method of their execution gives rise to opprobrious remarks, for the flat tints are always ruled with a machine called a "ruler," and the artist who can lay a series of excessively close parallel lines of the same strength without running one into the other is apt to be looked upon as an engraver of talent, whereas he may, in reality, be nothing more than a mechanical plodder. Mr. Maberly, in his work on prints, states it to be his opinion that this style of engraving far surpasses any of the others. In points of excellence he admits that the velvety softness of mezzotint cannot be imitated, that the process is unsuitable when the mingling of light and shade is necessary, and that in crispness and brilliancy it is far exceeded by wood-engraving. It becomes exceedingly difficult, therefore, to see how such eulogy can be deserved, although it is true that when the medium used is steel, a vast number of impressions may be taken without materially wearing the plate, and that the finish is, as a rule, microscopically even and exact. Beyond this, line engraving would not seem to have anything to recommend it over and above the other processes, while the very multitude of prints thrown into the market makes the possession of specimens a matter of comparative indifference.

Aquatint Engraving.—This method is especially adapted to those subjects requiring tints of extreme delicacy or excessive depth, and is by far the most tedious and difficult process of any we have enumerated. Any one of the numerous details is apt to be marred by the slightest irregularity, and, as a matter of consequence, prints in aquatint are not often met with. Engraving in this style is like making an Indian ink or a sepia drawing, the different washes or tints being produced by successive bitings-in of the acid. In *chiaro-oscuro* work the tints are produced by successive blocks, so

that aquatint may, perhaps, be roughly described as nothing more than *chiaro-oscuro* in *intaglio*.

A short explanation of the process may, possibly, make this clear. A very highly-polished copper-plate is first taken, and over this is poured a mixture consisting of resinous gum and the very purest spirits of wine; the latter is then evaporated, leaving the resin spread over the plate in minute granulated particles. The subject is then traced on this ground, all the lines being subsequently gone over with a tracing-point. If sulphuric acid be then poured on the plate, the exposed parts will, of course, be *bitten in*, as in the case of an etching, but with this difference, that, in *aquatint* engraving, the different portions or surfaces of the plate which have not at the time to be operated on are *stopped out* until the subject, with all its gradations of light and shade, is eaten by the acid into proper form, and the engraving is complete. In this manner a plate is often bitten ten or twelve times before it satisfies the artist. As before stated, the process is exceedingly difficult, for, if the copper-plate is not sufficiently clean, or if the acid is too strong, or allowed to bite too much or too little (the temperature having a great deal to do with this), or if the *stopping-out* is not skilfully performed, the print will present an appearance much worse than any amateur attempt at *chiaro-oscuro*. The truth appears to be that aquatint is frequently used as an adjunct, but rarely as a complete process. A very clear and concise account of the manner of working will be found in Maberly's "Print Collector."

There are many other kinds of engraving which have sprung up of late years, and which may possibly be familiar to the reader; but those we have enumerated are about all that owe their life to manual dexterity. The others are more or less machine-made, and, though valuable as a means of popularising works of art, cannot

be expected to find a place in the portfolios of collectors for many years to come. Among these modern, and, to some extent, mechanical processes, the best known are the Autotype, Phototype, and Photogravure, much concerning which will be found in Wood's "Modern Method of Illustrating Books," a work published in 1887, and which, by avoiding technical details so far as is possible, is well adapted to meet the requirements of the non-professional reader.

CHAPTER III.

ON FORMING A COLLECTION.

Commencing a Collection.—A person commencing to collect prints would, in all probability, if left to himself, make a series of miscellaneous purchases, commonly called "bargains," intending, when a sufficient quantity of specimens should have been accumulated, to arrange them on a plan to be subsequently matured. To this end he would frequent sale-rooms or the shops of the dealers, and buy anything that might take his fancy, or possibly "parcels," without any regard at all to intrinsic merit. His great object would be to acquire a selection, leaving arrangement altogether out of the question for the time being.

Now, if there are ways of making confusion and unnecessary expense a matter of certainty, this is undoubtedly the one that must carry the palm; for after a few months' devotion to such a system, the amateur would find himself in possession of a quantity of worthless specimens, and, perhaps, by good luck, one or two fair ones. Any attempt at arrangement would, however, be out of the question, for the simple reason that artists are legion, and the collector, with all his efforts, would not have been able in the time to get together a sufficient number of examples to arrange. Here a print and there a print would be the rule, and many engravers would, as a matter

of course, be unrepresented. Besides this, it must never be forgotten that many so-called engravings are absolutely worthless, and these are just the kind that are likely to be thrust upon an incompetent or reckless purchaser.

Collectors, no matter of what articles, whether prints or books, or old china or enamels, or anything else that is worth collecting, proceed upon a more defined plan, beyond the boundaries of which they stray at their peril. These boundaries, narrow at first, become gradually enlarged, but are never completely removed. Method and order have to be scrupulously followed in the formation of a collection of any kind; they are pursued with equal ardour in the compilation of the catalogue, and the inevitable hammer of the auctioneer falls true to the principles they have taught.

Before an amateur can safely follow a pursuit which is, to say the least, expensive, it stands to reason that he must make himself conversant with the rudimentary portion of his studies. He must be versed in the different modes of engraving as already detailed, so as to be able to recognise the character of a print from its appearance. This is, perhaps, the preliminary step; but whether it is so or not, the knowledge is absolutely necessary, and cannot, therefore, be dispensed with. There are two ways of acquiring this information, the first and most expensive of which is to frequent the dealers' shops and learn by experience. The second way is to study the text-books which treat on the subject, and afterwards to examine a selection of prints known to be of a particular species or kind: this can generally be done free of expense by anyone who lives in the vicinity of a large town, for, to say nothing of the local museum, there is always the auction-room to resort to, and the day before a sale takes place it is the invariable custom to exhibit the articles to be offered to the public on the morrow.

The ambitious collector should, in the first place, procure Ottley's "History of Engraving" and Jackson and Chatto's work on "Wood Engraving," and read them carefully through, if necessary more than once, until the principles sought to be inculcated are thoroughly mastered. He should then purchase Bryan's "Dictionary of Engravers," and pick out, say, half-a-dozen artists who have worked on copper or wood or perhaps both. In an ordinary sale catalogue he will recognise many prints by their name or description; he will also know from Bryan what sort of prints they are, and he can then repair to the auction-room and study the appearance of the particular specimens he has selected. This may appear a roundabout process, but unless the collector has a friend who is willing to throw open his portfolio and explain details such as these, we know of none other, unless it be to trust to the tender mercies of the dealer, an alternative not to be thought of at so early a stage, unless money is of no account—in fact, if it be in any way possible, we should advise the student not to spend a shilling on a print until he has gained a fair amount of knowledge of his subject; if he does, he may rest assured that he will waste his money.

Assuming that a fair knowledge of the different methods of engraving has been obtained by this or some other feasible process, the next thing is to acquire an equal knowledge of the engravers themselves, the general character of their works, when they lived, and the marks and cyphers they have used on their plates. For this, two other works will have to be purchased, Bartsch's "Le Peintre Graveur," 21 vols., 8vo (Vienna, 1803-21), and Nagler's "Die Monogrammisten," 4 vols., 8vo (München, 1858-71); or possibly the latter work may be dispensed with for the present. As the title discloses, Nagler's work is a treatise on marks and monograms, and is usually regarded as the best extant on the subject. For the ordinary

amateur we may refer to the "Dictionnaire des Marques et Monogrammes des Graveurs," published in Paris by Jules Rouam. This book is much cheaper than the larger and more famous work, and will be found to answer most purposes.

After a careful study of these books, the reader will have obtained a fair grasp of his subject, and will, moreover, be in a position to map out a system or plan, to which he must rigidly adhere in the future.

System to be followed.—Any system he may think fit to follow will only be one of many, for some collectors make a speciality of etchings, others prefer woodblocks, a few accumulate portraits; in all these cases regardless of the engraver or the painter he has reproduced. On the other hand, many persons choose one or two engravers and follow them, to the exclusion of the rest; others take the names of painters and collect the engravings after their works. In all these instances a system is followed, because the collector knows perfectly well that he cannot hope to reap satisfaction in any other way.

All the best writers who treat on this subject advise that the cabinet should be remarkable for quality, not quantity; and it is wise, therefore, to confine the attention to a few masters at a time, to make the collection of their works alone a matter of importance, and, above all things, to carefully study them, side by side, with the recognised text-books. In this way much knowledge may be gained, at the least possible expense, and, as time goes on, other artists may be added to the list, and the collection correspondingly increased in extent.

One other rule may be here adverted to with advantage, and that is, Do not at the beginning endeavour to obtain prints of great rarity or extraordinary quality. As we have pointed out, in our "Library Manual,"* numerous

* "The Library Manual; a Guide to the Formation of a Library and the Valuation of Rare and Standard Books." London: L. Upcott Gill.

bargains may, in the case of books, be picked up on stalls, in out-of-the-way shops, and in holes and corners of every large town; but between books and prints there is a great difference. The former are much more numerous; a certain edition has its precise counterpart in the same edition, and, given copies equally good, both are of equal value. Forgeries, though not unknown, are, comparatively speaking, rare, on account of the great expense necessary to produce them. Where a scarce book is discovered, it can be bought with tolerable safety; but prints vary so much, *per se*, in quality and "state"—a term to be fully explained hereafter—that one impression from a plate may be of considerable value, and another, from the very same plate, of little or none; it is even possible to discover that a print, purporting to be by a famous artist, may be a mere copy, or perhaps an open forgery. In addition to these considerations, the chances of picking up a bargain are much more remote than in the case of books, since, comparatively speaking, few people deal in prints, and those who do are, as a rule, fully alive to the merits of the specimens they possess.

Rare prints must therefore be bought from a reliable source, and paid for; and when the reader considers for a moment the value of some of these, he will possibly feel inclined to postpone for a season any attempt at collecting them. Badness of trade does not appear to have the smallest effect on the habits of collectors of curiosities, and there are scores of enthusiasts to be found who will put down £200 or £300 for a relic, in the very midst of a panic on the Exchange.

As an example of this extravagance, Willshire, in his work on the collection of ancient prints, cites the case of the "Hundred Guilder Print" of Rembrandt. "The print," says Gilpin, "is held in such esteem that I have known thirty guineas given for a good impression." This apparently outrageous price was quadrupled at

Verstalk's sale in Holland in 1847, for a "good impression" sold on that occasion for 600 guilders—about £150, and the same print was afterwards bought by Sir Charles Price for £200. There it lay dormant for some years, to emerge again in 1867, when the eminent collector's portfolio was brought to the hammer. A Mr. Palmer had it knocked down to him for £1180 on that occasion, and a year later, on another sale taking place, it produced £1100. In Mr. Gilpin's days public folly was in a state of comparative infancy, and may, for anything known to the contrary, not even yet be fully developed.

Necessary Books.—The prices that will have to be paid for the necessary books are as follows: The quotations are based on the average sums realised at auction for good copies during the last twelve months. A bookseller would charge more.

Ottley's "Origin and Early History of Engraving upon Copper and in Wood," 2 vols., 4to, 1816, about £2 10s.

Jackson and Chatto's "Treatise on Wood Engraving," second edition, 8vo, 1861, about £1 5s.

Bryan's "Dictionary of Painters and Engravers," 2 vols., 4to, 1884-9, £2.

Bartsch's "Le Peintre Graveur," 21 vols., 8vo, large paper, Vienna, 1803-21, about £8.

Nagler's "Die Monogrammisten," 4 vols., 8vo, Munich, 1858-71, from £2 to £2 10s.

"Le Dictionnaire des Marques et Monogrammes," 3 vols., small 8vo, Paris and London, about 7s. 6d.

Maberly's "Print Collector: an Introduction to the Knowledge necessary for Forming a Collection of Ancient Prints," 25s.

Willshire's "Introduction to the Study of Ancient Prints," 2 vols., 8vo., £1 8s.

It has been suggested that it will be advisable for the young collector of prints to confine his attention to a

few of the best masters, and to collect their works only. The question now arises whether he should endeavour to obtain the entire works of such masters, comprising every "state" in which they are to be found; or whether he should merely seek to possess a selection of the more important specimens. The answer to this inquiry is entirely dependent on the pecuniary resources of each individual collector, although it is perhaps quite unnecessary to state that no amount of money will suffice to purchase a print which is unique and in the possession of the curator of a museum or other public institution. Bodies which have permanency of establishment in their favour, and families where hereditary succession is the rule rather than the exception, may, and generally do, seek to form collections of a magnitude and extent quite out of the range of the ordinary collector, who must perforce confine his attentions to a more limited sphere. It would appear to be wise, therefore, to purchase a few of the finest procurable specimens of the work of each selected master, and to leave rare "states" to those who can afford to pay for them. If this is done, an interesting and instructive collection may be formed with comparative ease and at a moderate expense.

States.—The word "state," already made use of on several occasions, may be thus explained: Engravers were, and indeed are, accustomed from time to time to strike off impressions of their work for the purpose of seeing whether it is progressing satisfactorily or the reverse, and this process is as a rule repeated until the engraving is finished. Each of these impressions is technically known as the first or second, &c., "state" of the plate, as the case may be, and with respect to the older masters many of them are exceedingly rare, and not a few unique. Ardent collectors frequently vie with each other in giving extravagant prices for rare "states,"

which as a necessary consequence have of late years become so expensive as to be quite out of the reach of ordinary persons. Rembrandt, who had the good fortune to be appreciated during his lifetime, is charged with having multiplied "states" for the sole purpose of satisfying his cupidity. The motive ascribed may be a false one, but it is certain that this artist was in the habit of taking impressions from the plate in its various stages of incompleteness, and some of these being tolerably numerous are sought by collectors with a fair prospect of success. Hence it is that many portfolios display "state" upon "state," one differing from the other to such a small extent that a person who has not a considerable amount of technical knowledge at his fingers' ends would think that all were alike. Mr. Maberly, in his "Print Collector," may well caution his readers against the hope that "while a whole company crowd round the portfolio, the finest specimens will be in any degree appreciated," and suggest that, "except on special occasions, the collector will grow reluctant to display them." The ambition "to rank among brother collectors as pre-eminent above all others for the excellence and completeness of the specimens of some favoured engraver" is the reason why "states" are bought up at improvident prices, and why an improving study is occasionally degraded beyond recognition.

Let the young collector at first seek to possess a fair representative assortment of prints, ignoring curiosities which are out of his reach and "states" which will empty his pockets, striving to acquire materials for the purpose of study rather than to gratify a love of display.

The point next arises whether or no it will be advisable to collect copies, and this we think may well be left to the collector himself. A copy does not necessarily mean an exact counterpart of the original, but rather a duplicate in effect; the actual details may be quite different, and

yet a work be none the less a copy. Marc Antonio frequently copied the works of Dürer, but he did not at any time slavishly follow the original line by line.

The practice of making accurate copies has been frequently resorted to by inferior engravers; but when this is the case there is nothing to admire in the productions, unless it be the wonderful imitative capacity and patience of the artist. In other cases, however, we think that the comparison of a copy with its original is productive of considerable enjoyment, and certainly of much improvement.

From what has been said, the scheme proposed for the consideration of the collector will be seen to resolve itself into this: Study a few artists only, and, for convenience, these may be divided into schools and arranged chronologically. Upon the basis of this skeleton plan may be built a superstructure sufficiently extensive to embrace the labours of a lifetime.

Selection of Artists.—For the convenience of the reader we give a selection of artists, which may be curtailed or augmented at pleasure, arranging them under schools and in chronological order:

The Italian School.—Andrea Mantegna, born 1431; the Master of the Mousetrap; Ugo da Carpi, 1486; Marc Antonio Raimondi, 1487, and his pupils (the Master of the Die, 1496, Veneziano, 1490, Marco da Ravenna, 1496, Caraglio, 1512, and Æneas Vico, 1512); Julio Bonasoni, 1498; Parmegiano, 1504; Baroccio, 1528; Cherubino Alberti, 1552; the Caraccis (Ludovico, 1555; Agostino, 1558; and Annibal, 1560); Della Bella, 1610; Piranesi, 1707; Bartolozzi, 1730; Volpato, 1738; and Raphael Morghen, 1755.

The German School.—Martin Schaen, 1420; Israel von Mechelen, 1424; Michael Wolgemuth, 1434; the Master of 1466 (so called because that date is found on one of his prints); Albert Dürer, 1471; Hans Burghmair, 1474;

Altodorfer, 1488; the Behams (Bartholomew, 1496, and Hans Sebald, 1500); Aldegrever, 1502; James Binck, 1504; Theodore de Bry, 1528; and Dietrici, 1712.

The Flemish and Dutch Schools.—John Sadeler, 1550; John and Jerome Wierinx, 1550; Henry Goltzius, 1558, and his pupils (Saenredam, 1570; Muller, 1570; and Matham, 1571); Vorsterman, 1580; Scheltius Bolswert, 1586; Peter Soutman, 1590; Paul Pontius, 1596; Vandyke, 1599; Rembrandt, 1606; Cornelius Visscher, 1610; and the Dutch etchers, comprising Ostade, 1610; John Both, 1610; Waterloo, 1618; Berghem, 1624; Paul Potter, 1625; and Adrian van der Velde, 1639.

The French School.—Duvet, 1510; Callot, 1593; Claude Mellan, 1601; Francis Poilly, 1622; Gerard Edelinck, 1627; Robert Nanteuil, 1630; Gerard Audran, 1640; the Drevets, 1664; and John George Wille, 1717.

The English School.—Thomas Geminus, 1545; Remigius Hogenberg, 1573; the Passes (Crispin, 1560, and Simon, 1613); Hollar, 1607; Faithorne, 1635; Hogarth, 1697; McArdel, 1710; Sir Robert Strange, 1721; and Earlom, 1816.

The whole of the artists referred to are of high repute, and may be considered as the best representatives of the schools to which they belong. If the collector chooses to study one school only, he may fairly increase the number of the artists who belong to it; if he prefers to take them all, the list may at first be curtailed and subsequently expanded.

It may be here mentioned that the expression "the master," such as the Master of the Unicorn, generally refers to some unknown artist whose works are identified by a given peculiarity. The Master of the Die, for instance, marked his plates with a cube. The Master of the Caduceus with a caduceus, and so forth. This is almost the only available means of referring to an artist whose name in the lapse of centuries has been forgotten.

CHAPTER IV.

THE EXAMINATION AND PURCHASE OF PRINTS.

Early and Good Impressions.—We now approach a branch of the subject which can only be thoroughly learned by actual experience, extending probably over many years. There are, however, a number of universally accepted rules regulating the examination and purchase of prints which may be read with advantage, and these we purpose analysing, although it will of course be readily understood that no amount of theoretical knowledge can possibly compensate for a deficiency in practical skill. The "vamping" of prints, as any fraudulent alteration of their actual condition is sometimes called, is unfortunately so common that the greatest care is required on the part of even an experienced collector, if he would avoid being deceived: a novice would most assuredly be taken in; and it will be advisable, therefore, either for such a person to procure the assistance of a competent friend when making his purchases, or else to deal only with houses of established reputation. When every precaution is taken occasional mistakes are unavoidable, and all that can be done is to reduce the risk of deception to a minimum.

The primary rule to learn is this: If a print offered for sale is found to be "vamped" in one particular, the probability is that it has been tampered with in others,

and as the detection of artfully-concealed defects is at the best of times a matter of difficulty, it is always better to put the print on one side, and to refuse to have anything further to do with it, no matter how tempting the offer may seem. The reader must remember that the skill employed by unscrupulous persons in the restoration, and even forging, of prints, would be worthy of the greatest admiration were not the motive so thoroughly debased. What looks like a perfect specimen not unfrequently turns out to be made up to such an extent that hardly a square inch of the paper is genuine or sound. With this preliminary caution we proceed to the consideration of details.

Re-touching and Cross-hatching.—A print to be unexceptionable should be an early and good impression taken from the original plate by the artist himself or under his superintendence, and should also be in good condition. Early impressions are of course better than later ones, for after a time the plate gets worn, and as a consequence the delicate lines become fainter and at length broken altogether, the stronger parts become confused, and the impression appears clouded. Very little experience is required to detect a print openly struck from an old and worn plate or block; and a comparison between the extremes of a very early impression and a very late one will reveal a wide and marked distinction which cannot possibly be overlooked. When matters reach this critical stage the plate is *re-touched*—that is to say, worked over again in the particular style of the original artist; if an etching, the design is re-bitten, and perhaps finished with the graver; if an ordinary print, all the details are gone through as in the first instance, and when this is well done it is sometimes very difficult to detect the operation at all. *Cross-hatching*—another process frequently called into request—consists in drawing lines across former lines for the purpose of producing a better effect.

The habit of inspecting other prints from the same plate, combined with a careful comparison between examples of early and late impressions, is the only way of acquiring an amount of knowledge sufficient to detect these re-touchings and cross-hatchings. One thing must especially be borne in mind—mere depth and blackness of tone do not of themselves indicate an early impression; on the contrary, when these desirable qualifications are unnatural, or carried to an extreme, the originality of the print becomes *primâ facie* excessively doubtful. Clearness of work—the finer lines being sharp and distinct—combined with a proportionate degree of depth, the absence of black patches, and a general gradation of light and shade, all combine to indicate an early and good impression.

Modern Impressions from Old Plates.—A good impression is necessarily an early one, but the converse rule does not always hold good, since many prints, though early, have been spoiled through bad printing; too much or too little ink may have been used, and while in the one case the impression becomes smeared or "devilled," it is not sufficiently defined in the other. The method of printing has of recent years vastly improved, and when an impression is taken from an old and original block, many of which exist at the present day, it is always very difficult to detect the reprint. It may seem to the reader a matter of indifference when an impression is taken, so long as the engraving itself is genuine and in its original state, but the fastidious collector does not see the same value in a reprint as in an original copy taken by the engraver.

Forged Watermarks.—Where it is suspected that a modern impression has been taken from an old block or plate which has not been re-touched, but is in the same state as the engraver left it, the character of the paper should first be carefully examined. Many, but not all,

of the old papers are watermarked, and lists of marks have been compiled for the benefit of collectors (see the third volume of Sotheby's "Principia Typographica," 3 vols., folio, 1858), though it has long been the practice for fraudulent dealers and others to imitate these marks so closely as almost to defy detection. The plan they adopt is to procure some old paper—the fly-leaf of a book for instance—and to paint with oil a representation of the mark to be forged. Occasionally, however, they scratch the back of the paper, with great nicety and skill, into the required device. This accomplished, the next process is to cut the paper, or rather fray it to the necessary dimensions, and then an impression is taken from the block, and marked with one or two, or perhaps more, "collectors'" marks. A few stains here and there on the back of the print, and the fraud is complete.

If it should happen that the plate or block is in a good state of preservation it is almost, if not quite, impossible to detect the particular process of vamping; but, fortunately for collectors, it is seldom that all the necessary conditions are in favour of the operator. To detect the fraud, the paper should be held up to the light and carefully scrutinised with a strong glass. If the watermark has been unskilfully scratched in, its surface will be found either to be rough or else to possess an unnatural gloss, showing that it has been smoothed over with a hot iron; the edges of the paper may also show signs of recent cutting or tearing. If either of these effects is apparent, throw the print away, and do not be persuaded to waste time in searching for other evidences of fraud.

Assuming, however, that the inspection is so far satisfactory, carefully examine the face of the print, looking especially for circular white spots and straight white lines cutting through places where they should not be found. If these exist, it shows that the block has been

worm-eaten or become warped with the action of time, and consequently that the impression has only recently been struck off. In the case of a metal plate, rust discloses a bluntness, and points to the same conclusion.

The detection of this class of semi-spurious engravings is a work of great nicety, only to be entrusted to persons of experience, and even they are occasionally deceived. The works of Albert Dürer, Claude, and Robetta, are stated by Willshire to be most frequently re-printed and palmed off upon the unwary, and consequently, wherever a print purporting to be by any of these artists is offered for sale, all the greater caution should be exercised.

Dimensions of Prints.—It may be here remarked once for all that a spurious print cannot always be detected by reference to its dimensions. It is true that Bartsch and other authorities frequently quote the size of a print, but it must be remembered that paper contracts in exact proportion to its dampness, and as impressions are always struck off on damp paper, the size of the impression when dry will depend on the quantity of moisture it has absorbed. Still, where a print is unusually disproportionate in this respect, the collector will of course avoid it, unless the discrepancy can be satisfactorily accounted for.

Characteristics of an Early Impression.—It is generally considered better, and rightly so, to have a good and early impression in bad condition than an inferior one in good condition; for in the former case the intrinsic quality of the piece is not in any way impaired, and much may legitimately be done to smooth away extraneous defects. The characteristics of an early impression are so marked that unless some artifice has been employed for the purpose of disguising its real state, there is hardly room for a mistake. There is a depth and sharpness about the fine lines, and a general richness of tone which is sufficient in ordinary cases to

rivet the attention. Practice is, however, absolutely necessary for the purpose of accurately distinguishing genuine from made-up impressions.

In addition to the general appearance of the print it is well to look out for certain special peculiarities which are sometimes found to exist. One of these is "burr," a term which may be thus explained: In the case of metal plates in which the dry point has been much employed, some of the stronger lines will be found slightly furred; this is because the dry point has no clean-cutting edge, and therefore raises a cloud along the whole length of its course and on either side of the line. When an impression is taken from a plate having a considerable quantity of burr, the appearance somewhat resembles that of a line ruled with ordinary ink upon damp paper. A simple and easily-devised experiment will explain this.

Now when a print bears on the face of it evidence of a large quantity of burr it is considered to be an early impression, because as the plate gets worn with repeated printing this peculiarity becomes gradually less marked, until at last the lines become clear and sharply defined. The same remark applies to a sort of inky smear which the French term *fond sale*, and which is the consequence of an imperfectly polished plate of copper having been used by the engraver. In this instance, also, use causes the plate to become smooth, and the *fond sale* gradually disappears. It is, perhaps, needless to observe that both burr and *fond sale* have been carefully imitated in order to satisfy the public demand.

Proofs.—In connection with the subject of early impressions, it is necessary to remark that a considerable trade is done in what are called "proofs." We say "trade," because that term is peculiarly applicable when so-called early impressions are struck off for mere purposes of sale. It has always been the custom of engravers as they proceed with their work to take off

an occasional impression for the purpose of ascertaining whether any improvement or alteration is called for. They prove the progress of the engraving, so to speak, and these impressions are consequently known as "proofs." In the early days of engraving an artist really took these proofs for a legitimate purpose, and would probably strike off two or three only, judging from them in what "state" or condition his plate really was. The terms "proof" and "state" are under these circumstances identical. Of late years, in fact ever since the desire for collecting prints became a mania, "proofs" of modern engravings have been multiplied to an alarming extent. Of course, the earlier the impression the better; but unfortunately prodigious numbers of proofs are taken off, and no amount of argument can possibly explain away the fact that one of these impressions may be better than another, and that the person who subscribes for a print of a famous picture in course of exhibition may not receive a good impression, even though he stipulates for, and pays the price of, a proof.

Proofs are of many kinds: first there is the proof on India paper, a thick substance possessing a silky texture, and capable of absorbing ink to a much greater extent than the ordinary papers. Some early impressions are struck off on India paper, and sold to subscribers at a higher rate than ordinary proofs or copies. These remarks apply, however, rather to the material than to the character of the print, and the first legitimate proof that is taken is known as a "proof before letters." Prints of this kind do not bear any lettering whatever, and are quite plain—neither the artist's name nor mark, nor the name of the publisher, nor the title of the subject, is apparent at all. When a sufficient number of prints are taken from the plate in this stage, the inscription is added in faint, open letters, and more impressions are taken. These are called "open-letter proofs." After this the lettering is

strengthened and filled in, and ordinary copies printed off *ad libitum* until the demand for them is satisfied. It occasionally happens that when the plate is worn out, the old process of re-touching is resorted to, the lettering erased, and more so-called "proofs before letters" struck off. This, of course, is a gross fraud only practised by inferior publishers, to whom a loss of reputation makes no difference; but so long as the public will give commissions in advance for modern engravings, they must expect to be occasionally imposed upon.

Assuming a print to be undoubtedly an early impression, care must he taken to ascertain that it is also a good impression, and in good condition. Some prints, perfectly genuine, have been badly struck off, or the paper is bad or knotted, or may have been creased, or may have undergone a *shake*—that is to say, a movement under the action of the press, causing an appearance of double printing. In all these cases the value of the print is materially diminished.

Counter-Proofs.—The purchaser must be certain that the print offered for sale is not a copy or a *counter-proof*. With respect to counter-proofs, which are impressions taken, not from a plate, but from a proof on paper just worked off, it may be observed that they appear fainter, and the design is always turned the reverse way. If the collector does not know to what point the design ought to face, he will, of course, be deceived; but there is little excuse for this, as he can derive most of all the information he will require on this head from Bartsch's "Le Peintre Graveur."

Many prints are found with the name of the publisher on the face of them, and according to his character, the worth of the impression may be estimated. Thus we know that "Vanderenden" never put his name to any but good prints, while F. Barlacchi, Nicholas van Aelst, Thomassin, Nicolo Nelli, Horatius Pacificus, Oratio

Bertelli, and many others, were in the habit of buying old and worthless plates, upon which, after the necessary re-touch, they placed their names. Hence we often see in catalogues "Before the address of Thomassin," &c., an expression intended to convey that the print was worked off at an early stage, and before the plate had been tampered with by the publisher in question.

Repaired Engravings.—In purchasing a good specimen of sufficient value to justify the belief that it may have been worth someone's while to vamp it, a minute inspection with a strong glass is absolutely necessary. The scrutiny should take place in the daylight, and not with gas or candle; in fact, a proper and sufficient light should be insisted on, or the investigation postponed until it can be had.

If a print is satisfactory so far as its intrinsic qualities are concerned, the next thing to inquire into is its "state" or condition. Take the print up in both hands, noticing particularly whether there is any unnatural feeling of thickness about the paper; if there is, it is possible that the print may be "lined," or "laid down," that is to say, affixed to another sheet of paper of a similar size, texture, and colour. When this is the case, the value is not so much detracted from by reason of that fact alone, as by reason of a suspicion which at once arises that all this trouble was not taken for nothing, but rather to hide some defect. Prints which are found to be laid down should be refused, no matter how unexceptionable in other respects they may seem to be, for until the mounting is removed it is impossible to ascertain whether they have been repaired or not.

Repairs are frequently executed in the most ingenious manner. Not only are defective or light spots appearing on the face of the print touched over with Indian ink, but sometimes the whole surface is washed over with colour or neutral tint for the purpose of heightening

the effect. Part of the print may even have been cut out and the inserted piece traced over with the pen, or a portion of another impression of the same print let into the space with such nicety that discovery with the naked eye is a matter of impossibility.

The margin must also be looked to, as it sometimes happens that in scarce engravings the margins are accurately measured to a quarter of an inch or less, the rule being the more margin the greater value. A very strong light is necessary to detect a false margin, which is usually found inlaid at the plate-mark.

If a print has been cleaned with acid, a strong glass will show where the paper has been roughened in the process, and, in addition to this, the lines of the print will frequently be found to be broken. If a hot iron has been passed over the print to conceal the roughness caused by the acid, an unnatural gloss is produced, sufficient, at any rate, to put the purchaser on his guard.

The corners of some prints will sometimes be found to have been repaired, and this also detracts from the value; but no objection can be raised where the edges and corners are merely protected with mounts, although it is better not to employ them if it can be helped.

CHAPTER V.

ON THE GENUINENESS OF PRINTS.

Forged Prints.—It will be remembered that reference has been made to the "vamping" or fraudulent repairing of prints in bad condition. We assumed for explanatory purposes that the prints were, as a matter of fact, genuine enough, but that their appearance was so bad that it became profitable for dishonest traders to "improve" them in one or more of the many ways at their disposal. This kind of practice, though objectionable in the extreme, and never resorted to by any dealer of repute, is innocent when compared with the manufacture of prints, which undoubtedly takes place to a very considerable extent. In these cases there is no foundation of truth whatever: the entire specimen is a forgery—that is to say, a mere copy; and in order to make it look original, the paper bears a forged watermark, and possibly collectors' monograms equally false. Under these unfavourable circumstances it is impossible to avoid being occasionally deceived, and even a life of study is sometimes an insufficient protection against the manipulations of the print forger.

To show what can be done we will instance the case of Harris, the well-known maker of *fac-simile* reproductions of early wood engravings and block printing. This accomplished copyist was in the permanent employ of the

British Museum, and his duty was to supply deficiencies in imperfect books, which he did by hand with so much skill that it is quite impossible to detect many of his designs, even when placed side by side with undoubtedly genuine specimens. Some of the most valuable books in the above institution have been made complete by Harris, and it is said that he sometimes did not recognise his own work when he saw it. Had he chosen to employ himself in copying rare engravings, the market would very speedily have become entirely unreliable, and no one would have been absolutely safe.

Nearly all good prints have been copied over and over again, and some so closely that very great care has to be exercised when making a purchase. No collector can afford to dispense with Bartsch's "Le Peintre Graveur," for the author, after describing the almost innumerable prints which came under his notice from time to time, has mentioned also the copies, and pointed out how they may be detected from the originals. Thus Zoan Andrea's well-known print "Judith and Holofernes" has been copied by some anonymous master, who has done his work so well that one specimen might very easily be mistaken for the other. As Bartsch observes, speaking of the genuine print: "On remarque dans le fond le lit d'Holoferne sous une tente, au haut de laquelle est ecrit: DIVA IVDIT." He then says that the copy of this piece can be recognised by the absence of the words "DIVA IVDIT." Sometimes the differences are very minute—a flag may be turned the contrary way, or may not be exactly like the original, and all these little discrepancies have been carefully noted by Bartsch for the benefit of collectors.

Perhaps the prints which have been more persistently copied than any others are the works of Rembrandt, Lucas van Leyden, and Martin Schongauer. Some of these copies are coarse, and would deceive nobody; but others are very capital imitations, and the greatest care has to

be exercised even by dealers of experience whenever a print by either of these artists is offered for sale. In the case of Rembrandt even more than ordinary caution is requisite, for the copies are numerous and very good. The print of the "Resurrection of Lazarus," for example, was reproduced by Denon more than a hundred years ago, and this copy has often passed for the original. "The Goldweigher" has also been copied, so has "The Mill," while of the artist's smaller pieces there are innumerable imitations. Willshire's advice to the amateur respecting the prints of Rembrandt is worthy of reproduction. He says, speaking of the copyists: "We have little doubt the collector will join us in wishing that such clever ladies and gentlemen, as the before-mentioned, would find some other source of amusement and profit than that of making counterfeit copies of the etchings of great masters. By these adepts in imitation, and the many worn-out old, and re-touched new, impressions, the novice is so liable to be deceived that we would advise him, in respect of Rembrandt, to avoid at first taking a single step on his own responsibility." This is good and sound advice, which may very well be applied to the works of Van Leyden and Martin Schongauer.

A great number of copies do not, of course, attempt to deceive at all: for example, they may bear the copyist's own mark; and when this is the case the amateur has only himself to blame if he makes a mistake. In such instances there can have been no attempt at deception, for some engravers have a natural talent for reproducing the works of others, and take credit to themselves for the nicety with which they do it. Occasionally a copy is as scarce and even scarcer than the original, and as much a legitimate object of attention. We do not wish to imply, therefore, that all copies are made or sold fraudulently. We only say that there are many copies in the market which, either by accident or design, are sold as originals.

Mr. Maberly tells a story of Hudson, the master of Sir Joshua Reynolds, who had been so fortunate as to obtain a fine impression of the very rare etching by Rembrandt called the "Coach Landscape." On the occasion of this acquisition he gave a supper to his friends, with the object of displaying his purchase. One of his artist-acquaintances, Wilson by name, etched a plate in the style of Rembrandt, and sent an impression to Paris, where he caused the report to be spread that a print hitherto unknown had been discovered, and that it was supposed to be a companion to the "Coach Landscape." Hudson, who was very vain of his knowledge in this branch of art, hastened to Paris and bought the print. On his return, he invited all his amateur friends to a second supper, and received their congratulations. Now it was Wilson's turn, and shortly after he also invited the whole of the same party—Hudson included—to another entertainment of the same kind. Every plate was turned down, and under each was an impression of the companion to the "Coach Landscape," and under Hudson's plate lay the money he had paid to Wilson's confederate in Paris for the purchase. This story is no doubt true, and it should serve as a wholesome warning to the young collector to have nothing whatever to do with a valuable print unless he has taken the greatest precautions against being deceived.

General Rules for Purchasers.—These may shortly be tabulated as follows: Never complete a purchase without comparing the print with the description of it given by Heller, Bartsch, Passavant, Nagler, or some other competent authority. Look carefully at the mark and signature of the artist, and also at the size, dimensions of the paper, and its watermark. Never purchase a print purporting to be by Rembrandt, Van Leyden, or Martin Schongauer—except from a first-rate dealer—without taking the opinion of an expert. Should any defect be

discovered, and there has apparently been an attempt to conceal it, avoid the specimen, for the inference is that artifice has also been employed in other respects. Notice particularly whether any collectors' marks are apparent, and if so observe their character.

If after these precautions the amateur is deceived, he may congratulate himself at any rate upon the fact that it is not for want of care on his part, and that no one, however expert in his profession, can help being mistaken sometimes.

Dimensions of Prints.—As coins are sometimes tested by their weight, so the genuineness of prints may occasionally be proved by their dimensions. This, however, is only one test, and a by no means conclusive one; for although persons who are unacquainted with the practical details of the press may find it difficult to understand why one impression from a plate should measure, say, 6in., while another from the very same plate measures more, yet the reason for the difference is obvious enough. It will be noticed that every print has what is styled a "plate-mark," which is simply the impress made by the edge of the plate when the stamping process is gone through. The plate being screwed down on a sheet of damp paper necessarily leaves its mark from edge to edge, and it is the superfices which is measured whenever a suspicion of forgery exists. Now, although wood and even metal, whether copper or steel, may contract or expand according to the temperature, such expansion or contraction is, under the circumstances we are discussing, so small as to be quite unnoticeable. It is the paper on which the impress is taken that varies, and not the metal. The sheet of paper, to be ready to receive the print from the block, must be previously damped, and it will expand more or less according to the amount of water absorbed. When, subsequently, it is dried, the extent of the contraction will again depend upon the

absorption, the rule being the more water the greater the shrinking, and *vice versâ*. The character of the paper has also a very great deal to do with the result: it may be thick or thin, may contain size in large or small quantities, may be rough or smooth, and so on. All these contingencies have to be provided for, and it consequently by no means follows that because a print under examination differs slightly in dimensions from that of an impression known to be genuine, or from the measurements given in authoritative works and catalogues, such print should be rejected. A slight difference in size may be immaterial; but as every evil doer, no matter how skilled in his nefarious business, makes a mistake somewhere or somehow, so it frequently comes to pass that the item of measurement is overlooked to more than a slight extent, and when this is the case the print should be put on one side and discarded as suspicious. All the prints catalogued by Bartsch, in his "Le Peintre Graveur," have been measured by that indefatigable author, and the collector cannot go wrong if he follows the directions given. We refer to the subject at this length for the sole purpose of explaining that a *minute* difference in measurement should not necessarily give rise to suspicion, and this for the reasons we have stated.

Collectors' Marks. — Another test frequently employed, when for some reason or other the genuineness of a print is called in question, is known as the "Collectors' Mark Test," and is thus explained:

Some persons who make a study of a subject attain to a higher degree of efficiency and knowledge than others. This is so in every pursuit and in every business, and whatever the walk of life may be, there are always authorities who rank by universal consent above their fellows. Some print collectors are known to have spent, or possibly wasted, no end of time and unlimited supplies of money on their all-absorbing hobby. Their names are

a tower of strength in the eyes of the rising generation, and therefore, when the signature or mark of one of these enthusiasts is found stamped on a print, there is every reason to believe that it is genuine. The more valuable and extraordinary the specimen, the more likely it would be to come into the hands of an eminent connoisseur, and this person, self-reliant and perfectly satisfied with his skill in the art of discrimination, would forthwith stamp his initials, cipher, or monogram on the engraving, occasionally in the very centre, perhaps on the nose of some illustrious personage. It was the fashion at one time actually to do this; and hence, although an engraving may be disfigured with successive collectors' marks, it does not by any means follow that it is depreciated in value: if anything, the reverse is the case, and we believe that if an expert like Hibbert or Baillie had stamped his name in huge capital letters all over the face of some choice example of Aldegrever, Beham, or Altdorfer, it would have enhanced the value of the specimen, even though the collector had obliterated the artist altogether. The theory, of course, is that good judges having already possessed the print, there is evidence that it is worth possessing, and this is doubtless true. Observe, then, that the names or initials of Astley, Baillie, Balmanno, Barnard, Esdaile, Ford, Hibbert, Mariette, Sir J. Reynolds, Sir S. W. Reynolds, or G. Storck *à Milano*, add value to the print; and this is also the case where there is a note on the back to the effect that the piece is from a noted collection, such as the Durand, Mark Sykes, Brentano, Hippisley, or Weigel. What Mr. Maberly rightly calls a "barbarous custom" is constantly resorted to, for to have belonged to any noted collection, "and to have stood the ordeal of a public sale, to have gone through the general and rigid examination implied in that ordeal, and to have then fetched a high price, and to be registered accordingly

in the preserved, marked catalogues which memorialise these sales, is ever after a passport and recommendation to an impression thus circumstanced—it gains for it a reputation and a station." In coteries of connoisseurs and dealers it is generally known which is the best or rarest impression of each of the most important ancient prints, and in whose cabinet it is; and as the print descends from hand to hand its reputation descends with it, and brings into notoriety and esteem whatever collection it may happen to adorn. The marks are some of them in manuscript, others are impressed with a metal stamp, others with a wooden block, some (as we have said) appear in the most conspicuous part of the face, others are found in obscure corners, or out of sight on the back.

The practice of stamping names, monograms, or marks upon prints, though almost universal, is nevertheless an undesirable one. The only possible advantage that can arise from it is confined to a few exceptional cases, where it is doubtless interesting and instructive to trace the transmission of a fine print from hand to hand. If the print is not an exceedingly good specimen, or the owner a collector of repute, it is difficult to see what end is to be served by any process of identification. A desire for notoriety is probably at the bottom of the practice, and as there are vandals who scribble their unimportant signatures over the title-pages of their books, so there are plenty of persons whose vanity impels them to mutilate the works of art in their possession. If Sir Jacob Astley had not become by tradition a recognised judge of prints, the cinquefoil ermine which he was accustomed to stamp right on the face of his specimens would be an eyesore; and if Pierre Mariette did not rank even higher than he, his signature would hardly be an object of interest. We may take it, therefore, that a mark of any kind is usually a detriment, and

collectors are advised never to resort to a practice which is barely decent at its best. If marks must be used, let them be put on the back of the print and never on the face, and the nearer the edge of the margin the better.

As we have previously hinted, collectors' marks are often counterfeited, the theory being that as good judges have already possessed the print, there is evidence that it is worth preserving. Now it is obvious that if a good mark—*i.e.*, the signature, monogram, or device of a collector of repute—is found on an indifferent specimen, such signature, &c., is more likely than not to be forged, for such collectors would not have anything to do with inferior prints, nor would they ruin their reputation in such a way. Sometimes they were deceived, and hence there are exceptions to the general rule. If a good mark appears on a genuine print, then it becomes necessary to guard against imposture or mistakes, for so very easy is it to counterfeit initials or a device, or even a signature, that the dealer may himself be honestly offering a bogus specimen for sale. In truth, it is sometimes impossible to detect this kind of fraud. If the paper is genuine, and the print a good one, marks may be added almost with impunity. The only method of detecting forged devices is to observe very closely the character of the stamp and the colour of the ink. A microscope will at once disclose the slightest variation in the former, and the ink, unless carefully prepared, will either remain too highly coloured or pale too quickly.

Collectors' marks consist either of devices, names at full length, monograms, or initials, and very complete lists of the most important ones can be compiled from Maberly's "Print Collector," and Willshire's "Introduction to the Study of Ancient Prints," vol. ii., p. 257, *et seq.* We cannot now do more than mention a few which are capable of a written description, as follows:

DEVICES.

Count Caylus.—A five-pointed geometrical figure.

Charles I.—An eight-pointed star.

Lord Clive.—X or two Cs back to back; also 3 Cs interlaced, surmounted by a coronet within a circle.

Robert Dumesnil.—R.D. in very small roman, within a small oval, lengthwise.

J. Gulstone.—Numbered each of his prints at the back, and generally added the price.

Hone (the portrait painter).—A human eye.

Constantine Jennings.—A crested griffin.

Le Roy.—Italic capital *L* within a triangle.

Sir Joshua Reynolds.—S^r. I. R. within a square.

Prince Rupert.—Lion rampant within an oval.

Lord Spencer.—Roman capital S, twining round a staff, surmounted by a star.

John Telman.—A border of burnished gold.

Thane.—Wrote his name backwards ("Enaht").

Names Found Written on Prints at Full Length.—D. Abegg, Edward Astley, Dom. Artaria, Robert Balmanno (sometimes found with the address and date, thus, "London, 1828"), John Barnard (who sometimes uses his initials only, J. B., in script), W. Bayntim, Sig^m.d Hermann (who added "m^d. d'est^ps Vienne," with a date), H. Blake, J. A. Boerner, Joseph Camesina, John Chalon, William Cole, S. Copley, Couverlet, T. Dodd (who sometimes used his initials only, T. D.), H. W. Diamond, Franck, Rich^d. Ford (sometimes using initials only in thin roman), F. Gawet, Harding, T. W. Holburne, Karthstone, Cl. Aug. Mariette, D. J. Mariette, P. Mariette, J. Mariette, Nandy, Naudet (signing "Chez Naudet M^d. Destampes au Louvre," with a date), Arthur Pond, Chris. Raveley, Ch. Ransky, P. Remy, S. W. Reynolds, F. Rechberger (the curator of the collection of the Count de Fries), Jan Six, Edw^d. Skegg, N. Smith, G. Storck *a Milano* (usually with a date), L. pe Terry, De Valois, W. F. Zincke. It will be noticed that the Burgomaster Jan Six mentioned above

was not the patron and friend of Rembrandt, but another person of the same name.

Prints from Noted Collections.—Prints which have at one time belonged to some famous portfolio, now of course dispersed, are occasionally met with bearing the name of the collection stamped on the back. The most important of these collections are as follows, the names being impressed in the characters mentioned within brackets: Arosarena (Script), Aylesford (Old English), Barnard (Script), Brentano (Old Italics), Buckingham and Stowe (Script), Cicognara (Old Ital.), Delbecque (Script), Denon (Script), Dijonval (Old Ital.; prints from this collection are usually found with a black edging pasted along each of the four sides), Dumesme (Script), Durand (Large Ital.), Durazzo (Old Ital.), Esdaile (Script), Galichon (Script), Hippisley (Script), Howard (Large Ital.), Josi (Script), Maberly (Small Script), Marochetti (Ital.), M'Intosh (Large Script), Marshall (Script), Munro (Script), Ottley (Ital.), Pole Carew (Script), Rogers (Script), Sir M. M. Sykes (Script), Weigel (Gothic), Wellesley (Script). Many other marks are incapable of identification, and some of these will be found catalogued in the books to which we have already referred.

Watermarks.— These, or papermarks as they are frequently called, are well known to consist of a number of parallel lines, accompanied by a device, which are to be observed when the sheet is held up to the light. Every paper-maker, ancient or modern, was and is compelled to employ marks of some kind; for even should he choose to discard a device or any other distinguishing feature, the marks of the cloth with which the "mould," in which the pulp flows, is bottomed, must of necessity appear. One of the best works extant on the subject of watermarks is Herring's "Paper and Paper-Making," which, during the course of several editions, has done much to educate the general reader on the

important branch of industry to which it refers. There are other more expensive, and perhaps better known books, such, for instance, as Sotheby's "Principia Typographica," but not one of them deals with the subject in the only way in which it can be effectively treated, viz., by chronological reference, with the observance of minute variations.

It is obvious that one of the tests to be employed when the authenticity of a print is called in question is to examine the character of the paper on which the impression has been taken. The difficulty before the inquirer is sometimes very great, as may be readily understood from the following remarks of Sotheby in his "Principia." He says: "In respect to persons being deceived as to a work of antiquity being the original or a copy, we do not believe there exists anyone of such consummate judgment who might not be deceived, even were the object itself to belong to that branch of art to which the attention of his whole life had been directed." And then he goes on to state an instance of Mr. W. Y. Ottley being so completely deceived that he mistook a reprint for an original which had been in his possession for years, and which, on account of its excessive rarity, he had treasured and studied with more than ordinary enthusiasm. Mr. Ottley was deceived in this instance in every particular—even the paper, with its attendant watermark, had been imitated exactly; and considering that it was by his order the *fac-simile* had been made, and that he doubted the possibility of making an accurate one from the first, it is patent that it is no more difficult to fabricate paper and watermark together than it is to copy a print and pass it off as original. Both in practice are done together, and it becomes necessary, therefore, to study the subject of papermarks with care and attention.

In ancient times, when learning was at a discount,

signs were much in use where writing would now be employed. Shops had signs, as public-houses have at the present day, and these signs were not then merely painted on a board, but were invariably actual models of the thing which the sign expressed. We still occasionally see a spinning fish over a tackle-maker's shop, or a tea canister over that of a grocer. Paper-makers employed devices which took the form of watermarks, and these becoming common at last gave their names to different sorts of paper.

In studying papermarks observe that the width of what are called the Pontuseaux, or parallel lines, to which reference has been made, very materially diminished after the last three-quarters of the fifteenth century, say from the year 1480, about which date the narrow lines of 2½in. came into fashion. Before that time it is common to find the lines 4in. or even 5in. apart; but after the date referred to, seldom or never.

Documents were very rarely written on paper before the year 1320, although there are instances of that medium being used at even an earlier date. Printing or stamping of any kind was not known until much later, and we propose to take the year 1423, the date of the Buxheim St. Christopher, as a convenient period from which to start.

At this time one of the best-known devices would be the "Bull's Head," the favourite mark of the Holbeins, and which is found, it may be incidentally mentioned, on the paper used by Füst and Schœffer for their first impressions. There would also be the "Clapper," or rattle, the distinguishing mark of the paper made at Ravensburg, a town famous to this very day for the trade. The "Unicorn," "Anchor," and the "P" and "Y," were also common. The "P" and "Y" were the initials of Philip of Burgundy and his wife Isabella, whose name would at the time be usually spelled with a "Y."

The Duke married Isabella in 1430, and before that date the "P" only is found.

The "Open Hand," from which possibly the expression "hand-made paper" is derived, was in use in 1483, for Voragine's "Golden Legend" of that date is printed on paper bearing this device. The "Bunch of Grapes" was a favourite mark; so also was the "Anchor Enclosed by a Circle" (evidently of Italian origin), the "Jug," the "Fool's Cap," after which foolscap paper is called, and which appears, with other devices, on the paper of the first folio of "Shakespeare" printed by Jaggard and Blount in 1623. The "Post Horn," another favourite device, has given the name to a particular size of paper, namely, "Post," so called at or about the year 1670, when the General Post Office was first established, and it became the fashion for the postman to blow a horn. This mark is still in use, but the same change which has so much diminished the number of painted signs in the streets has nearly made papermarks a matter of antiquarian curiosity, the maker's name being now generally used, and the mark, in the few instances where it still remains, serving the purpose of mere ornament rather than that of distinction.

Now, in examining an ancient print one of the tests is that of the watermark, for if it be out of date very great suspicion is cast on the specimen, a suspicion which may be confirmed on a further investigation, when other anomalous appearances are detected. The great difficulty which faces any would-be collector and assorter of papermarks is not only the quantity that would immediately present themselves to his view, but the immense number which after a minute investigation would be found to possess seemingly trifling, but in reality very important, differences. These differences are sometimes easily explained, because although the same watermark, so far as design is concerned, would be woven or twisted

into every "mould" in the same establishment, it may be easily conceived that the design might, and very probably would, vary to some slight extent in each. This is, however, an explanation which will not hold good in every instance, and the print collector who is not well up in the subject of watermarks is so liable to be deceived that if he wisbes to rely upon this test he should obtain the assistance of an expert or an eminent brother collector.

In conclusion, we can only say that the subject of watermarks is so extensive that there is no other course open to the reader beyond studying very carefully the pages of Herring's "Paper-Making," Sotheby's "Principia Typographica," and other suitable works of reference. He should also seek frequent opportunities of examining undoubtedly genuine specimens, and make for himself a little catalogue of watermarks which he can eventually arrange in order of their date. This would be useful, not only to himself, but to many others who are at present terribly confused whenever this subject is mentioned. They may be good judges of a print, and skilful in the application of every known test but one, and this one the most important of them all.

A further hint may not be out of place. A forger of prints will in all probability extract a blank sheet of paper from some old book of the correct date. The edge of the sheet which has been severed from the volume may therefore look suspicious. If it does not, a microscope may do wonders in discovering a freshly-torn edge where the other edges are old in appearance, or a rough edge where the other three are smooth.

Publishers' Addresses.—As the names and marks of many collectors frequently afford evidence of the quality of the prints on which they occur, so the names of some publishers are a guarantee that the print offered for sale has not been tampered with.

As previously pointed out it was, and indeed is, sometimes the practice to purchase old and worn-out plates, which, when re-worked, possess the power of producing impressions which at first sight appear to be much better than they really are. Though not likely to deceive a dealer or experienced collector, they are too often passed off upon beginners and amateurs, whose skill in the detection of counterfeits is not so great as it might be. Many portfolios are choked with impressions from re-touched and cross-hatched plates, and these, as a rule, have the description and addresses altogether obliterated.

In some instances, however, the publisher has engraved his name on the worked-up plate, and when this is the case, detection is a matter of positive certainty. For instance, prints of the Italian School are often found with the address of Antonio Salamanca, who dates from Rome. It was the ordinary practice of this publisher to buy up and re-engrave, so to speak, any old plates he could find, and when his name appears, the amateur may be almost certain that the print is of no material value. A similar remark applies to prints bearing the names of the following persons: Ant. Lafreri *formis*, Nicolas van Aelst, Horatius Pacificus, Giacomo de Rossi, Nicolo Nelli, Van der Enden, F. Barlacchi, Thomassin, Gio Marco Paluzzi *formis* Romæ, Oratio Bertelli, Antonius Caransensus *fo.*

Although the degree of inferiority is variable, even in these bad instances, the amateur is advised to avoid prints which bear any one of these names, for the trouble of ascertaining how far the "improvement" extends in the particular example is greater than the specimen is likely to be worth.

Fraudulent Antiques.—It may be remarked that some few years ago a number of *antiques*, mostly manufactured in Munich, were foisted on the English market. They purport to be woodcuts of the fifteenth century, and

are, of course, executed in the most primitive manner possible. As a matter of fact they are clever forgeries, and there is nothing genuine about them. The story at the time was that a large number of blocks, together with a stock of impressions taken on paper of variable antiquity, had been discovered in a garret, and this tale finding many believers among persons whose credulity was in the inverse ratio to their critical judgment, the European market became flooded with bogus specimens, many finding their way to London. The reader will find a history and description of these "antiques" in the first volume of "Passavant," p. 186, and as it is quite possible he may come across some of them in the course of his wanderings, he is advised to take care that he is not imposed upon. A heavy price would doubtless be asked for any stray specimen, and his loss would consequently be all the greater.

CHAPTER VI.

THE CLEANING OF PRINTS.

Cleaning Processes. — Assuming a print to be genuine and a good impression, it may, notwithstanding, be so dirty as to stand absolutely in need of cleaning. The amateur must be very careful as to this, for even in the hands of an expert the mildest of the cleaning processes yet discovered cannot be other than detrimental to the specimen operated upon. No matter how carefully performed, the print is almost certain to become fretted; even a mere floating in cold water will often produce this undesirable result.

Unless, therefore, a print is extremely dirty, or has been mounted on thick paper by some person whose ideas on the preservation of specimens were rudimentary, it is better to let well alone and be satisfied. If the print is valuable the owner should on no account attempt to clean it without previous practice on worthless examples, or he will be certain to ruin it altogether.

The word dirt must be held to include everything of a foreign nature which discolours the paper; damp, that most difficult of all eyesores to remove, is therefore dirt, so is iron-mould; so we may by a stretch of imagination designate even a worm-hole.

It is folly to try to clean a valuable print without a thorough and practical knowledge of all the processes;

and not only that, but which process to apply in the particular case as well. The amateur must also be able to diagnose, so to speak, the symptoms of the print, and not imagine that one general cleaning will suffice to obliterate all the marks on it. This is a gross error which the reader can test on some common subject, and he will speedily find that his specimen is either "cleaned out" altogether, or ruined in some other way.

A print should have the dirt upon it identified before any attempt is made to remove it. In the first instance, the engraving should be rubbed lightly over with a silk handkerchief, repeated light rubbings being much better than a less number of heavy ones. Bread-crumbs should not be used; for although this familiar remedy is, perhaps, the first that will suggest itself, it is, in reality, entirely inadmissible in all cases of delicate manipulation such as this. Bread-crumbs will only remove the simplest marks, and this remedy does more harm by roughening the surface of the paper than it can possibly do good. Having whisked off the dust, hold the print up to a strong light and see what is the matter with it. We will assume, for the sake of affording the fullest information, that the specimen has been the prey of every ill to which it could possibly be heir, including damp, the worst of them all. Under these circumstances it will be necessary to proceed by very slow stages, or by the time we have finished there will be nothing left of the specimen at all.

Removing Grease Spots.—In the first place, the grease spots must be removed, as the presence of grease will interfere with some of the other processes. For this purpose the print must be laid face downwards on a sheet of glass or any other hard substance of a similar nature. Now take some perfectly clean blotting-paper or cotton-wool, and make it into a smooth pad, which, having dipped in benzine, apply to the places where the

grease spots are. Do not *rub* the marks—a print is never subjected to this process—but pat them, so to speak, very gently again and again until the spirit, thoroughly amalgamating with the fat, carries it off by evaporation. This process is very easy, and if the amateur remembers not to rub and not to touch the face of the print on any account, he cannot very well go wrong.

Another process of removing grease spots, consists in covering the face of the marks with powdered chalk, a piece of paper over that, and then a hot iron over all. This, however, will not do for our print, as there are many other stains of different kinds to remove, and a print must never be touched with a hot iron until all its imperfections have vanished.

Sulphuric ether, turpentine, ammonia, and naphtha, are also used by some collectors for the purpose of removing oil and grease stains; but it is as well to observe that these liquids should always be applied to the back of the print, and the stains removed by evaporation. Unless this is done the fatty matters of the ink of the engraving are almost certain to be resolved, and when this happens the print is spoiled.

Removing Surface Dirt.—When the grease marks are removed by the process already described the print must be left to dry, and then given a general cleaning. There are many methods of doing this, but the milder the remedy the more satisfactory the result. Place the print, face upwards this time, in a leaden trough, and pour upon it a shallow surface of water. If this is exposed to the sun's rays for a day or two everything but fixed stains or dyes will come out, and the print can then be turned on its face and treated similarly on the back. The print must then be dried again, though not in the sun or before a fire, or it will turn yellow. If the print be now examined through a strong glass it will be found to be slightly fretted, but this cannot be helped, and

the defect can be remedied hereafter. This is the simplest and one of the best processes for removing surface dirt, though there are several others which may occasionally be employed instead. The bread-crumb process is, as we have said, very objectionable, because the rubbing frets the paper badly, and therefore, if bread (or rather flour) be employed, it ought to be in the form of paste, which, if applied thickly to the back and front of the engraving, will, when washed away again, take with it all the dirt that is not fixed. This is not a bad way of cleaning a print when time is an object.

Another method of removing surface dirt is by means of chloride of lime, in the proportion of 1 part lime to 40 of water. The engraving to be operated upon must, in the first instance, be soaked in cold water and placed in a shallow china dish. If the mixture, in the above proportions, be then poured on the face and back of the print alternately, it will, as a rule, bleach it quite white and remove all the stains. Should it, however, happen that some of the stains are obstinate, and altogether or in part resist the process, the spots left should be touched with what is known as pure *liquor calcis chloratæ*, or else with nitro-hydrochloric acid. Sometimes in very bad cases first one of these remedies and then the other will have to be tried before success is finally achieved. The print must then be thoroughly well washed in clear cold water, and to do this effectually it should be placed on a flat board and held under a gentle stream until the whole of the chlorine is removed. Some restorers employ a mixture of chloride of lime, oxalic acid, and water, which is ready for use the moment it is properly proportioned—that is to say, when the liquid turns a magenta colour. In this case also the print must be placed under water and thoroughly washed.

Another recipe, but one which, in our opinion, is not

particularly satisfactory at the best of times, and in very many cases turns out a complete failure, is as follows: The print to be operated upon must be placed, face upwards, on a board, and then thinly covered with the finest powdered salt. Lemon juice must then be squeezed upon the surface, and the salt dissolved, after which the print is washed clean in boiling water. The objection to this process is the difficulty of evenly impregnating the salt, and the use of scalding water, which, as may be imagined, is exceedingly deleterious. However, if the experiment is adopted, the print must as before be allowed to dry gradually, and on no account be placed in the sun or before a fire.

Holmes's "Ozone Bleach" is sometimes used for cleaning prints. A mixture consisting of one part of the bleach to twelve of water, may be kept ready for use in a stoppered bottle, and any liquor that is left from the cleansing process may be poured back and used over again in other cases. The print should be placed face upwards in a shallow receptacle, into which a sufficient quantity of the mixture has been poured, and allowed to remain there until it turns white. This will, or ought to, take place, in ordinary cases in about one hour and a-half, but sometimes twice that length of time is required, and occasionally even more. Every trace of the liquid must eventually be washed off in clear water as before.

Yet another plan, known as the Eau de Javelle process: Take 1oz. of chloride of lime, and dissolve in 15oz. water; next take 2oz. carbonate of potash, which dissolve in 5oz. of water; then pour both solutions into a pan, and bring the whole to a boil, afterwards straining through filter-paper. When the Eau de Javelle is cold, the print may be placed in it, and in a short time all the surface stains will be bleached out. A good washing in running water, and the process is complete.

It will be seen that most of the recipes here given depend upon chloride of lime for their efficacy, and though this chemical is very much less noxious in its effects than acid, even that, in our opinion, must give way to the natural action of the sun's rays on the face of a print, immersed in water, as previously described.

Chloride of lime and other substances are quite powerless to remove some stains, and it is better, consequently, to leave the pure surface-cleaning until everything obnoxious has been removed. Thus, grease-marks ought always to be got rid of at an early stage in the way pointed out, and if any Indian ink stains are observable they should be removed with hot water.

Pencil-marks may be removed with bread or india-rubber, but the process is hazardous, on account of the fret-marks which are raised: a washing of thin paste is the best.

Lead stains can be got out by means of an application of peroxide of hydrogen, commonly called oxygenated water, which, owing to a chemical process hardly necessary to be explained here, is, in point of fact, a bleacher. Another bleacher is hydrochloric acid, but while it whitens and purifies the paper, it rots it to such an extent that sometimes the print operated on will snap off short, like a piece of paper which has been baked in an oven.

Removing Fox Marks.—Damp is the great enemy of prints as well as of books, and if the specimen to be operated upon has been very badly injured, the case is practically hopeless. Unlike mere surface dirt, damp attacks the tissue of the paper itself, rotting it right through, and practically ruining it. If, however, the injury has not gone too far, the part affected may first of all be touched with a slight wash of spirits of wine, and when dry with a weak solution of oxalic acid. If this remedy fails, it may be taken for granted that the "fox spots," as they are technically called, have got a

firm grip of the paper, and the only remaining remedy, and that a most hazardous one, even in the hands of an experienced workman, is to punch them in. The spots must be cleanly and neatly punched, and afterwards pulped in from the back, and to do this it will be necessary to proceed as follows: Lay the print, face upwards, on a block of soft wood, place a punch over the mark to be erased, and give the punch a smart blow with a mallet; on taking the print up again, the paper will naturally be indented at the spot operated on, and the fractured portion can probably be pushed through towards the back: if not, the operation must be repeated. Now lay the print on its face, this time on a block of marble or other hard substance, and press the protruding portions of the paper as flatly back against the body of the print as possible. A small hole will thus be left the size of the "fox spot."

Now prepare some pulped paper—the simplest way is by chewing—and taking a perfectly soft piece, place it over the hole at the back; a large piece of pulped paper should be used, since the portion flattened out can be subsequently removed. Over the pulp place several pads of blotting-paper, and then with the mallet *weld in* the pulp. The process is precisely similar to that of gold beating. Over and over again the operator strikes on the surface of his pads, not heavily, but as gently as the circumstances require. In my experience the pulp will harden as time goes on, until at last it practically forms part of the sheet into which it is impressed. When quite dry, the paper which protrudes at the back is cut or scraped away with a sharp razor. The next thing to be done is to touch the rim of the circle, both back and front, with fish size (made by boiling fish bones in water with a little isinglass), because, unless this is done, when the print comes to be tinted, as it subsequently must be, the pigment used will show in the form of little circles. The size anneals the

welded paper on the point of contact, always the most vulnerable.

Removing Worm-holes.—Worm-holes are treated in the same way, though of course there is no occasion in this instance to use the punch. Of the two, fox marks are the easier to repair, because the punch makes a foundation at the back of the print for the pulp. If the fox marks should have attacked the engraved part of a print, it is better to let it alone; but a worm-hole will have to be remedied in the way we have pointed out. This, of course, will necessitate the printed surface of the paper being coloured in some way, so that the introduction may not be noticed. The method of doing this will be pointed out hereafter.

As will readily be understood, the manipulation of prints so as to remove fox marks and worm-holes is of the most delicate nature, and is seldom or never resorted to, except in the case of specimens of the greatest rarity; and not then, unless the damage is very extensive. The expense is, of course, great, and the remedy is not always quite successful. A great deal depends upon the fibre of the paper, and here again no little experience is necessary.

Staining Prints.—Vampers of prints, having removed all the marks, are always very careful to correct the whiteness occasioned by the bleaching process, and for this purpose they frequently use a weak infusion of coffee berries, with which they wash or swill the surface of the print. This gives it an appearance of age, and though effective enough for all practical purposes, is objectionable because the print has to be again saturated with water. There is really one way, and one way only, of imitating age, and this is by means of smoke. If a fire is made of perfectly clean green wood, and the print held in the dense smoke that arises from it, the paper will be smoothly and evenly coloured all over, and in a way that it is almost impossible to detect. The longer

the paper is held in the smoke the darker it will become, and so any degree of age may be imitated. This final touch is also exceedingly useful for tempering the gloss produced by the hot iron, for in order to remove the fret marks caused by the action of water, acids, or alkalies, it is customary to place the print between several sheets of blotting-paper, and to iron the surface with an ordinary flat iron. This causes a gloss, always a most suspicious phenomenon, and in order to take this away there is really only one available process, viz., to smoke the paper. To wash it with any liquid is simply to fret the paper again, and to necessitate the further application of the hot iron, and so on *ad infinitum*.

Assuming a print to be carefully cleaned, it may frequently be found necessary to "improve" it. For instance, a wash of Indian ink over the darker shades will have the effect of throwing up the print as a whole wonderfully. If an outline is found to be broken it can be joined again with the pen, Indian ink being always the medium employed.

Taking Copies of Prints.—The best way of taking copies of prints, so as to dispense altogether with tracing, is to proceed as follows: Take 10gr. of bichromate of potash and 20gr. of sulphate of copper, and dissolve these in 1oz. of distilled water. Take a sheet of strong but not particularly porous paper—writing-paper is as good as any—and paint the surface of one side with the liquor; when dry, place the engraving, face downwards, on the paper, and cover the whole with a piece of glass. If exposed to the sun's rays for about an hour, a faint yellow copy of the print will be observed on the face of the paper, and if this is washed in a mixture composed of 20gr. of nitrate of silver with 1oz. of distilled water, the copy will turn from yellow to red, and if exposed to a strong light, to brown.

CHAPTER VII.

THE PRESERVATION OF PRINTS.

Mounting Prints.—There are, of course, many different ways of preserving prints, and collectors are not always agreed as to the best method to adopt. A few persons "lay down" their specimens, and it may be added, spoil them in the process; but a collector of any repute at all would hardly be likely to fly in the face of every known rule, and practise such a piece of barbarism. "Laying down," as it is technically termed, is to paste the print on cardboard so as to make a thick foundation: this of course prevents fraying at the edges, but it gives rise to all kinds of fraud. If the print is torn or dilapidated it may be laid down in this way, and the defect will to some extent be hidden, for it is no uncommon thing for a purchaser to take home a new acquisition, picked up probably in an attractive-looking shop, down a forgotten thoroughfare, and then to find it a mere thing of shreds and patches. In other words, the print has been "laid down," and a good soaking in tepid water will disclose the fact that it has been pasted bit by bit to a foundation of millboard. The mere fact of a specimen being laid down gives rise to a certain amount of suspicion, for it is very seldom that the owner of a good print is unaware of the prejudice of all collectors to this course being adopted.

It will be remembered that we have already pointed out the extreme importance of acquiring a competent knowledge of watermarks and collectors' marks as a means of identification. These may be, and frequently are, forged; but the fabricator generally overshoots his mark, and is detected through the superabundance of his devices. It is obvious that if a print be laid down it is impossible to ascertain the quality of the paper, and any collectors' marks there may be at the back will be covered up. Hence this system of mounting is clearly unsuitable, the only exception allowable being when a specimen is in too ragged a state to hold together much longer of itself.

One of the best systems, and the one adopted by the majority of collectors, is to lay down the corners of the print from the back; four triangular pieces of drawing-paper will suffice, and, if carefully laid on with thick and strong paste, will last for years, and prevent the corners of the print from becoming dog-eared or frayed. Sometimes the edges are very thin throughout, and in this case a thin strip of the same kind of paper may be pasted along each of the four sides. It is perfectly allowable to go thus far, but broad mounts are undesirable, and a total laying down not to be thought of for a moment.

Storing Prints.—The next point to be considered is how to preserve a collection of prints as a whole; and this question resolves itself into another, namely—what kind of a collection is it, an entire collection of a single artist only, or a general one? If the former, it may be advisable to fasten the prints into a large folio book made of the very best thick drawing-paper. Spaces may be left for specimens to be obtained hereafter, and the plan of the whole collection may be mapped out before a single piece is inserted. The reason of this is that if the engraver is a well-known man all

his productions are perfectly well-known also, and even the measurements have been taken to a fraction. These measurements may vary in some cases, for the paper may have contracted more or less according to the amount of moisture absorbed at the time of printing, but as a general rule they are sufficiently accurate for our present purpose. Blank spaces corresponding in size to the dimensions of the print to be inserted may therefore be left with every confidence, and filled up as the collection approaches completion.

A good way to attach specimens to their places is by means of a fine muslin hinge at the left-hand side; this will allow the print to be lifted up and examined both back and front. Thick paste is the medium used. Some persons cover the face of their prints with tissue-paper as an additional precaution, but this is not infrequently a positive source of danger. Let the reader take up an illustrated book, the pictures of which are protected with tissue-paper, and he will find that in many cases the tissue has caused a distinct stain; in fact, it is easy to see where it has pressed against the paper of the book. As time goes on the stain gets worse, and at last brownish spots are scattered about in every direction. These are not caused by damp, but by the impurities of the tissue-paper, which is seldom or never free from deleterious foreign matter of one kind or another. Under the circumstances, therefore, it is better to leave this kind of protection alone, and to use thin drawing-paper or fine lawn instead.

At the British Museum it is the custom to collect each artist's prints separately, and to arrange them in large books in their proper order. Each print is hinged, but is not protected by any face covering whatever. It is evident, therefore, that, in the opinion of the curator, sheets of tissue or other paper are superfluous.

If the collection in course of formation is a general one,

i.e., extending to examples of a great number of different artists, it will not be wise to mount the prints in a book, unless, indeed, the collection is very extensive, in which case a separate volume would be kept for each artist, as at the British Museum. The ordinary collector can only hope to obtain a few examples of his favourite masters, time being too short, and money generally too scarce, to admit of any more extended operations. He will, of course, see that the specimens he buys are representative ones; and if he keeps this rule in mind he may be able in a short time to form a very interesting and instructive assortment. In this case it would be impracticable to leave spaces, and the best plan is to hinge each print to a sheet of thick drawing-paper, as before, and then to cover it with another sheet of similar paper having a square, a little larger than the print, cut out of the centre; then hinge both sheets together at the left-hand side, and the process is complete. The print is at a lower level than its covering, and may, morever, be inspected at the back and front with the greatest ease.

A very good size for a mount is 2ft. by 1ft. 6in.; at least this is sufficient for nearly all prints dating from before the eighteenth century. There are a few larger than this, but it is doubtful whether a single one of them need form part of a representative collection.

It is necessary to observe here that common cardboard is not fit to mount prints on, for it is made in layers, pasted together until they form the required thickness. This material is very apt to warp, and eventually the different layers separate and leave open spaces. The mounts should consist of the very best hand-wove linen paper, or of that particular kind known as Bristol board. If a print is worth having, it is worth properly mounting; and a little extra expense at first will insure a greater amount of satisfaction afterwards.

Prints when properly mounted are kept either in portfolios or "solanders"; the former are objectionable, as they have to be made with guards of calico or thin leather to keep out the dust. To close a portfolio properly requires considerable patience, and damage is frequently done by the string with which it is tied. A solander is a box of millboard, or other material which opens horizontally, and is made to resemble a book. Prints placed in this kind of box can be taken out one at a time and examined at pleasure, and it is easy to invent some system of classification or arrangement which will render the specimens easy of access.

Framing Prints.—Many persons while fond of prints and knowing something about them, do not care to make a collection: when this is the case their general course is to frame the specimens that come to their hands from time to time. The professional way of doing this is not to paste the print right down, as this will warp it, but to suspend it by the upper edge to a mount of thick paper as before. It is technically the mount which is framed, and not the print. If, then, the frame is hung up perpendicularly against the wall, or at a slight angle, the print will hang down, and to secure it to the mount more firmly the bottom edge may be lightly touched with paste and fastened. The glass must on no account be allowed to touch the face of the print. By this means a perfectly smooth surface will be obtained, and as the mount with its attendant print may be frequently changed, a constant and varied show can be kept up.

CHAPTER VIII.

THE PRICES OF PRINTS.

Estimating the Value of Prints.—Although it is at all times difficult to adjudicate on the quality of a print, yet to tell its value to a nicety is even more difficult. Value depends upon certain factors, each of which must in its turn be taken into consideration. Assuming the specimen to be genuine and not a mere copy, the questions arise: Who is it by? Is it in good condition? Is it an early impression? Is there any peculiarity of "state"? What is the present popular demand for examples of this artist? Are there any collectors' marks? Upon the answer to these questions, and some others, the element of value depends.

It will be observed that nothing is said here about intrinsic merit, and we have omitted this advisedly, for although it is true that no one could for long maintain a reputation without this most important qualification, the primary question with collectors of prints seems to be, Who is it by? and the answer to this is more or less a guarantee of its quality. A picture by J. M. W. Turner, for example, would bring more in the market than a better work by an unknown artist, because a collector of paintings likes to have a Turner on his walls, and can frequently detect the presence of that genius which the artist of to-day might throw vainly into his brush. So

it is with prints, and everything else that is usually collected. Name is a guarantee of quality, and although of two works by the same artist one may be considered superior to the other, either is preferable to the much better production of an unknown man. A Mecænas may set the fashion, but until he does so we must be content to follow the beaten track.

Now, in estimating the value of a print, experience is the surest guide, and therefore until the amateur has gained some knowledge of his subject, his safest plan is to repair to some well-known dealer, ask for what prints are desired, and if suitable pay the price asked. This is the advice given by all the writers who have dealt with this difficult branch of the subject, and we agree with it; for it would not pay any dealer of acknowledged reputation to mislead or grossly overcharge his customer. This is the aristocratic method of making a collection of prints. The purchaser knowing but little of his subject, puts his case in the hands of the dealer, and is dealt with fairly. He can make no bargaining, but he gets value for his money.

Popular Fancies.—There was, some years ago, a mania for "Grangerizing," as the extra illustration of books is called. The person afflicted with the disease purchased, for example, a large "History of England," and then set to work to illustrate it with portraits of all the persons mentioned. He would rip frontispieces from books, and go hunting for prints of historical celebrities, with which to embellish and enlarge his volume. The effect of this was electric, for the price of portraits went up enormously in the print market, and at last, as the hobby wore itself out, the value of such prints fell with a crash.

Sometimes popular favour will settle on a certain artist, and an eager search is instituted after his works. Then these rise in value, and some other artist's works

are correspondingly depreciated, though only for the time being, for the vagaries of fashion are as fleeting as they are incomprehensible.

Auctioneers' Catalogues.—It may be thought that a small reference library of auctioneers' catalogues, marked with prices, would be a sufficient guide for the collector, but this is not always so. Take as an example Delaram's portrait of Will Summers, the jester to Henry VIII. This is a rare print, and an impression sold by auction some years ago for nine guineas. At the present time an equally good impression would be worth more, yet a specimen sold comparatively recently for 10s. 6d. The reason of this great disparity lay in the fact that the former print was in very much finer condition, and incomparably a better impression than the latter. The catalogues do not, as a rule, say much about quality, unless it be to the advantage of the vendor to do so: hence it would be the height of folly to go to a sale-room and bid a single shilling without being possessed of a tolerable judgment as to quality. These catalogues are, however, exceedingly valuable as a means of acquiring knowledge, and one of the best exercises is to carefully study and mark them for one's self, attending the sales and listening to the remarks of the dealers as the prints are put up for auction. In time the eye will become educated, and many, if not most, amateurs have had to learn, at one time or other, in this slow and painful way.

Buying "Parcels."—For the purpose of instruction it is a very good plan to buy what is called a "parcel"—that is to say, a bundle of prints none of which are considered to be of sufficient importance to be placed in a lot by themselves. These are, of course, rubbish, although occasionally a rare print may be discovered, having found its way in accidentally, like a needle into a bundle of hay. When the amateur gets

his "parcel" home, let him sort the specimens and look them up in the books, so as to acquire a thorough knowledge of the engravers; in fact, to learn all about his specimens. This done, let him pay a visit to the British Museum, and look at the duplicates there. The contents of his parcel will seem so mean in comparison that he can no longer wonder at the fluctuations of prices, and will begin to understand that quality is more to be desired than quantity, and that the difference in value between a first-rate impression and a poor one is immense. In this way the collector will gradually acquire experience, and if he has a friend or two of the same tastes to consult with, it is astonishing how quickly he will learn.

Attending Sales.—The reader will now be able to understand that the value of a print depends upon a large number of subsidiary rules, formulated for the most part on no settled principle, and exceedingly difficult to comprehend. A watchful eye must of necessity be kept on the market, and the only way of doing this is to study the catalogues and to attend all the sales within reach. If this is done conscientiously, say for a year, the amateur will or ought to be in the enviable position of being able to estimate the value of any ordinary specimen he sees, sufficiently near for all practical purposes, and can then commence his collection with some guarantee that he will do justice to it. To collect first and to learn afterwards is a reversal of the natural order, which cannot but end in disappointment; yet curiously enough it is a practice more frequently followed than not. The reason is that would-be collectors have too much enthusiasm, and regard what is undoubtedly one of the branches of art much in the same way as a schoolboy looks upon a pocketful of marbles.

CHAPTER IX.

TECHNICAL TERMS.

THE following comprises a list of the principal technical terms used by collectors, and will probably be found useful for occasional reference. There are, as might be expected, a large number of others; but as they for the most part concern the practice of engraving, with which we have but little to do, it has not been thought necessary to include them.

Aquatint.—A method of engraving by the use of aquafortis, by which a resemblance to a drawing in water-colours is produced.

Block.—A solid mass of wood upon which designs are engraved.

Brief-maler.—A card painter. A name given to the playing-card makers of Germany, who are considered to have been the first engravers on wood.

Burin.—An engraver's tool of tempered steel, with one end ground off obliquely, so as form a fine cutting point. A graver.

Burr.—The rough edge or ridge left by a tool in engraving.

Cameo.—The projecture or prominence of a figure above or beyond the ground or place on which it is engraved. The reverse of *intaglio*.

Chiaro-oscuro.—A system of engraving accomplished by the use of two or more blocks, and by which the different effects of light and shade are produced independently of each other.

Collector's Mark.—A signature, mark, or device, stamped on a print by the owner.

Counter-proof.—An impression taken, not from a plate, but from a proof on paper just worked off. The design is consequently always turned the reverse way.

Cradle.—An instrument used in preparing plates for mezzotintos. It consists of a flat piece of tempered steel, properly prepared with teeth and fitted to a handle, which, by a rocking motion, produces burrs on the surface of the plate, so laying the ground.

Cross-hatch.—To engrave lines over former lines for the purpose of producing a better effect.

Dotted Prints.—A peculiar kind of print, combining in appearance the character of work in relief and intaglio. A good *facsimile* of a dotted print will be found in the *Illustrated London News* for the 20th April, 1844.

Dry Point.—A sharp needle used in copper-plate engraving to draw fine lines, and to make fine dots in stippling and shading.

Etching.—A process of engraving on metal, glass, &c., by means of lines or strokes eaten in or corroded by some strong acid.

Etching Ground.—A coating of varnish smeared over a metal surface intended to be etched upon. The acid "bites in" wherever there is no varnish.

Fond Sale.—A French term applied to a kind of inky smear which is the consequence of an imperfectly polished plate of copper having been used by the engraver.

Foxed.—Spotted, usually with damp.

Graver.—An engraver's tool. *See* **Burin.**

Heliograph.—A print taken by means of the sun and a camera obscura. A kind of photograph.

India Paper.—A peculiar kind of tinted paper possessing a silky texture and capable of absorbing ink to a much greater extent than the ordinary papers.

Intaglio.—A cutting or engraving; hence, any figure cut on metal so as to form a depression or hollow. The reverse of *cameo*.

Laying Down.—Lining at the back with paper or other material.

Line Engraving.—A system of engraving which depends for its efficacy on a series of parallel lines engraved on a plate or block in such a way as to create the required representation.

Lithograph.—To trace on stone and transfer to paper by printing.

Mezzotinto.—An engraving on copper, in imitation of painting in India ink.

Needle.—*See* **Dry Point.**

Niello.—A fusible substance composed of silver, lead, copper, sulphur and borax, which, being melted, was poured into lines engraved on a metal plate, and when scraped and burnished presented the effect of a drawing in black.

Nigellum.—*See* **Niello.**

Papermark.—*See* **Watermark.**

Parcels.—Job lots of prints sold in the mass, and usually for a very small sum.

Pax.—A small plate of gold, silver, &c., with the image of Christ on the Cross on it.

Plate.—A sheet of metal on which the engraving is cut or bitten.

Plate Mark.—The impress made by the edge of the plate when the printing process is gone through.

Pontuseaux.—Parallel lines forming the whole or part of a watermark.

Proof.—A trial impressed from an engraved plate, taken for purposes of correction.

Proof, Artist's.—A proof bearing the signature or written monogram of the artist.

Proof before Letters.—Prints which do not bear any inscription, artist's name, or initials.

Proof Impression.—An early impression of an engraving, considered the best owing to its being taken at an early period, and before the plate is worn.

Proof with Open Letters.—Prints with an inscription in faint lines not inked in.

Re-touch.—The re-application of an artist's hand to a plate which has been already finished but become worn by use.

Relief.—*See* **Cameo.**

Roughing.—A term used in wood engraving to denote the ground formed for the drawing. It is accomplished by means of a mixture of Bath brick and water, which is smeared on the block, and when dry removed with the palm of the hand.

Ruler.—An instrument used in line engraving for the purpose of creating the flat tints.

School.—The followers or disciples of a certain master.

Scraper.—An engraver's tool, which, as the name implies, is used for scraping away any inequalities in the metal, and so forming the required design.

Shake.—A movement under the action of the press causing the appearance of double printing.

Solander.—A box of millboard or other material which opens horizontally, and is made to resemble a book.

State.—A generic term, denoting the condition in which an unfinished plate stands or exists. Prints taken from such a plate are strictly called *proofs*.

Stopping Out.—A process which consists in protecting such part of the plate as has not at the moment to be operated on from the corrosive action of acid.

Vamp.—To renovate; to repair.

Watermark.—A number of parallel lines, usually accompanied by a device, which are to be observed when a sheet of paper is held up to the light.

Xylograph.—An engraving on wood, or an impression from such an engraving.

CHAPTER X.

LIST OF BOOKS USEFUL TO COLLECTORS OF ENGRAVINGS.

REFERENCE has frequently been made to some few works which are usually considered indispensable to collectors. However experienced a collector of prints may be, he cannot possibly afford to rely entirely on his memory. Books are therefore necessary, and although it is not intended to place before the reader anything approaching a Bibliography, we think it better to enlarge on the remarks we have previously made, and enumerate, as far as possible in alphabetical order, the best known authors who have dealt with the subject. These, no doubt, would of themselves occupy much space, and the reader may therefore wish to make a selection. In some instances it will be seen that we have given the approximate value of the works quoted.

Aquatinter (The). "Being the whole process of Etching and Engraving in Aquatinta, the use of Aquafortis, and all the Tools Necessary" (Loudon, 4to).—This method of engraving is not much practised at the present day, and the above work is perhaps as good as any. It is out of print, and will have to be procured through a secondhand bookseller.

Bartsch (Adam), "Catalogue raisonné de toutes les estampes qui forment l'œuvre de Rembrandt" (Vienne, 1797, 2 vols., 8vo).—There is another work by Blanc, bearing an almost similar title, which was published in Paris in 1873. It is,

however, scarce. *See* also Burnet's "Rembrandt and his Works" (London, 1859, 4to).

Bartsch (Adam), "Le Peintre Graveur" (Vienne, 1803-21, 21 vols. in 8vo, and atlas in 4to).—No collector of prints could possibly dispense with this book, which is found as a matter of course on the shelves of every art library. The plan of the author is to give a short biographical account of each artist, arranged in schools, beginning with the Flemish and Dutch. After this he minutely describes the prints, giving their measurement and an accurate account of the copies which are known to have been made from time to time, pointing out how to detect them from the originals. This book is getting scarcer every year, a fair copy now selling by the booksellers for as much as £7 to £10. Large-paper copies are worth about double, and very difficult to meet with even at that price.

Basan (F.), "Dictionnaire des Graveurs, Anciens et Modernes" (Paris, 1789, 2 vols., 8vo).—This work, though well known, and formerly enjoying a high reputation, is out of date, and not to be compared for our purposes with Bryan's "Dictionary of Painters and Engravers," a new edition of which has just been issued by G. Bell and Sons, of York-street, Covent Garden. There are three previous editions of Bryan's work, which, in the hands of those who confine their attention exclusively to old prints, will answer their purpose effectually. The first edition of 1816, in 2 vols., 4to, may frequently be picked up in the sale-rooms for something under 20s. The later ones of 1849 and 1865 are more expensive.

Bruillot (François), "Dictionnaire des Monogrammes," &c. (Munich, 1820-32, 3 parts, 4to).—This work is now entirely superseded by Nagler, to be mentioned later on. Both works are, however, very cumbersome, and Nagler's treatise is moreover written in German, a language but imperfectly understood in this country. M. Jules Ronam, of Cité D'Antin, Paris, publishes an excellent little treatise of marks and monograms, which can be got for a small sum through Messrs. Gilbert Wood and Co., 175, Strand, London, W.C. The list of marks and monograms appended to Bryan's Dictionary is very limited, and comprises only a few of the best known names.

Burnet (John), "Rembrandt and his Works" (London, 4to, 1859).—A very useful monograph. It is customary for cataloguers to refer to Wilson's "Catalogue of the works of Rembrandt," and also to Blanc's "L'Œuvre Complet de Rembrandt." The references are usually identified by numbers corresponding with those made use of in the text-books.

Chatto (W. A.), "A Treatise on Wood Engraving, Historical and Practical" (London, 1861, Bohn, 8vo).—This, the great work

on the particular branch of engraving to which it refers, contains excellent chapters on the antiquity of engraving, and the progress of wood engraving considered with reference to the invention of typography. There is appended a full description of the practice of wood engraving. To be perfect, this edition should have starred pages (561 to 600), and when in this condition it sells for nearly £2, by auction. Chatto and Windus publish a reprint of the last revised edition, price £1 8s. The author was assisted by Jackson, whose name usually preceded his own. The "History of Wood Engraving" has also been very ably and exhaustively dealt with by Mr. G. E. Woodberry (Sampson Low and Co., Fetter-lane, E.C., 8vo, 18s.).

Chattock (R. S.), "Practical Notes on Etching" (Sampson Low and Co., 7s. 6d.).—One of the best practical works extant, containing full directions for choosing and cleaning the plate, the etching ground, laying the ground, colouring it, the needle, needlework, methods of working, mordants, after processes, printing, &c. This work is, or was very recently, in print, and can be obtained through any bookseller.

Chelsum (James), "A History of the Art of Engraving in Mezzotinto" (Winchester, 1786).—Though published more than 100 years ago, this work is, nevertheless, a very good one. It treats of the nature of the art of mezzotint, its supposed origin and invention, and of the several successive artists who have practised it, including the famous Prince Rupert, who is supposed by some to have been the actual inventor of the process, though no doubt he learnt it from a German source. Since the days of Chelsum no appreciable improvement has taken place in this branch of the art. Owing to the softness of the impressions and the delicate gradations of light and shade produced by the mezzotinto process, it is usually employed for engraving portraits. Upon this, *see* Chaloner-Smith's "British Mezzotinto Portraits, a Descriptive Catalogue, with Biographical Notes," 6 vols., 1878-83. The value of this work seems to vary greatly. Several copies have lately sold by auction for as little as £1 1s., though the usual price seems to be between £4 and £5.

Combe (Charles), "A Catalogue of his Collection of Prints, formed with a view to elucidate and improve the history of engraving, from the earliest period of the art to the year 1700." —This work, which was printed in London in the year 1803, though by no means indispensable, is still useful, as the author's collection of prints was very varied, and well illustrates the history of our subject.

Craig (William), "A Course of Lectures on Drawing, Painting, and Engraving, considered as Branches of Elegant Education" (London, 1821, 8vo).—These Lectures were delivered in the saloon of the Royal Institution.

Daulby (Dan.), "Descriptive Catalogue of the Works of Rembrandt" (1736, 8vo).—Wilson's catalogue is better, and is the one usually quoted by cataloguers.

Davenport (S. T.), "On the Art of Engraving."—The author was an amateur engraver of very considerable experience. The work forms part of the series known as the "British Manufacturing Industries," edited by G. P. Bevan.

Deleschamps (Pierre), "Des Mordants, des Vernis, et des Planches dans l'art du Graveur; ou, Traité complet de la Gravure" (Paris, 1836, 8vo).—This is a practical work on engraving, and embraces every branch of the art, in addition to explaining a large number of curious processes. Of late years engraving has somewhat degenerated, manual skill being subordinated whenever possible to mechanical labour. This is the case with every industry, for time is now as of much, and perhaps more, importance than effective work.

Donlevy (John), "The Rise and Progress of the Graphic Arts," including notices of illumination, wood engraving, &c. (New York, 1854, 4to).—Mr. Maherly, in his well-known and valuable treatise, entitled "The Print Collector," says that this work gives a rapid but interesting sketch of the origin of the several graphic arts, although it appears to have been written to introduce some new processes of printing which the author had invented. The work itself is more or less an advertisement of what the author calls the "Antagonistic Union," that is, a chemical medium in which acids, alkalies, greasy and resinous substances which previously repelled each other, are compelled to unite and change their character and their union, in a peculiar manner, constituting a solvent by which the artist is enabled to transfer and print manuscript written on ordinary paper, woodcuts, engravings, new and old books, and printed matter of every description. I mention this here as the process may possibly excite a certain amount of interest.

Duchesne (J.), "Essai sur les Nielles, Gravures des Orfèvres Florentine du XV Siècle" (Paris, 1826).—This is the great authority on works in Nigellum or *Niello*. At the same time much information is given on engraving in wood, stone, and metal. It is, *par excellence*, the book for the antiquarian print collector, as the author's remarks have reference to the very earliest processes in vogue among the nations of antiquity. The history of the art is traced, step by step, from the printing of playing-cards and the processes of xylography to the first books printed in movable characters.

Dumesnil (Robert), "Le Peintre-Graveur Français" (Paris, 1835-71, 11 vols., 8vo).—A catalogue of all the more important works by the painters and engravers of the French school. It

is of great value as a work of reference, as it not only gives a list of the productions of the modern French masters of engraving, but also memoirs. It was, we believe, intended as a sequel to M. Bartsch's work.

Dürer (Albert).—With regard to the works of this inimitable artist, see Emile Galichon's "Albert Dürer, sa Vie et ses Œuvres" (Paris, 1861), or, better still, Thausing's "Albert Dürer: his Life and Work" (London, 1882, 8vo). A complete catalogue of Dürer's engravings on copper and etchings, with a list of the copies, is to be found in Appendix No. 1 of Maberly's "Print Collector."

Evelyn (John), "Sculptura; or, the History and Art of Chalcography and Engraving on Copper."—This is a very old work, originally published in 1662. There are, however, several later editions. The chief value of this work centres in the fact that it contains an engraved plate by Prince Rupert himself. This, of course, is more frequently wanting than not, and a perfect specimen of the book is of considerable value. While it speaks for the first time of engraving in mezzotinto as a secret, it gives a list of the works engraved by the prince, which is more to the point, and to this extent is useful.

Faithorne (William), "The Art of Engraving and Etching."—This also is an old book, published in London, in 1662. The author is, of course, the well-known William Faithorne, the pupil of Peak. He died in 1691.

Fielding (T. H.), "The Art of Engraving, with the Various Modes of Operation" (London, 8vo, 1841).—This book, the title of which explains itself, is illustrated with specimens of the different styles of engraving. It is undoubtedly useful as an exponent of the older styles of the art.

Galichon (Emile).—*See* **Dürer (Albert).**

Gilks (Thomas), "A Practical Handbook of the Art of Wood Engraving" (London, 8vo, 1867).—The author seems to have been a practical wood engraver. The above forms one of a series of works on art published by Winsor and Newton, of Rathbone Place. It describes the various processes adopted by wood engravers, the tools and materials used, &c.

Gilks (Thomas), "A Sketch of the Origin and Progress of the Art of Wood Engraving" (London, 8vo, 1868). This is a short *résumé* of the history of wood engraving from its origin down to date. The illustrations are very good, and the information as a whole reliable.

Gilpin (William), "An Essay upon Prints" (London, 8vo).—There are several editions of this book, the first of which was published in 1802. Although the information given relates more

to the antique aspects of the art than to the modern, it is still a most valuable work in its place. Being often quoted, its reputation is high.

Hamerton (P. G.), "Etching and Etchers" (London, 1868, 8vo).—This is a most comprehensive treatise, practical as well as historical, on the art of etching, by one of its most distinguished masters. The book is scarce, as the following auction prices will show: Edition of 1868, £8; of 1876, £2; of 1880, £1 10s.

Hamerton (P. G.), "The Etcher's Handbook" (London, 1871, 12mo).—The second edition is dated 1875. The same author is credited with a very reliable and useful work, known as "The Graphic Arts," a treatise on the varieties of drawing, painting, and engraving, in comparison with each and with nature. The latest edition is dated 1882, and is in 4to.

Handmaid to the Arts.—There is an old book bearing this title which is usually found in 2 vols., 8vo. The work is devoted to the "Art of engraving, etching, and scraping mezzotintos, with the preparations of the aquafortis, varnishes, or other grounds, in the best manner now practised by the French; as also the best manner of printing copper plates; an improved method of producing washed prints, and of printing in chiaro-oscuro, and with colours in the way practised by M. Le Blon" (London, 1764, 8vo). In the second section Le Blon's prints will be found described. At present it is not necessary to say more than that this famous artist, who was born at Frankfort, in 1670, was the first to print in colour from mezzotinto plates. The object, of course, was to imitate the pictures from which they were engraved. The idea, though good, was useless to the originator, who died in a Paris hospital, in 1741, absolutely destitute. Any one of Le Blon's coloured prints would sell at the present day for enough money to have kept the artist in comparative luxury for a considerable length of time.

Hodgkin (J. E.), "Monograms, Ancient and Modern" (London, 1866, 12mo).—A useful little book in its way.

Holloway (Thomas).—This eminent English engraver was born in 1748, and died in 1827. The work which drew public attention to him was Hunter's translation of "Lavater's Essays on Physiognomy," for which he engraved a large number of plates. A memoir of the artist was published immediately after his death by one of his executors, and can be frequently met with, secondhand, for a small sum.

Jackson (John).—*See* **Chatto (W. A.).**

Jackson (J. B.), "An Essay on the Invention of Engraving and Printing in Chiaro-oscuro, as practised by Albert Dürer, Hugo di Carpi, &c."—According to Maberly, this book is an

advertisement to eulogise the "invention of Mr. Jackson, of Battersea," which seems to have been a kind of colour printing from wood engravings, and it is stated that Albert Dürer, as well as Titian, Salviati, and other Italian painters, who drew their own works on blocks of wood to be cut by the engraver, practised the art in its rudiments. It is claimed that this is an art "recovered," and that the prints are unchangeable by damp. The copy in the British Museum, however, belies this statement, as every leaf is stained and mildewed, some of the prints having turned to a copper colour.

Laborde (L.), "Histoire de la Gravure en Manière Noire" (Paris, 1839, 8vo).—Only 300 copies of this work were printed, and the volume itself is the fifth and only one issued out of a projected series of eight. The work consists of biographical notices of engravers in mezzotinto, with *fac-similes* of their marks, and an account of their chief works.

Maberly (J.), "The Print Collector."—Frequent reference has been made to this very excellent book. The author, an American, has given a better account of ancient prints than any other modern writer, Willshire, perhaps, only excepted. The work is essentially practical, and intended for the use of persons about to form a collection of ancient prints. Americanisms are somewhat frequent, such phrases as "on the mode of commencing collector" being used until they become nauseating. This apart, the book is one of the best of its kind. There is, however, no index, while the table of contents is meagre in the extreme. As this is a work which should be read through from cover to cover, the want of an index will, perhaps, not be so apparent.

Nagler (G. K.), "Die Monogrammisten, &c." (Munich, 1858-78, 8vo).—This invaluable work is complete in 5 vols., 8vo, and is written in German. We suppose this is the most complete treatise of its kind yet published, and it is difficult to see how the advanced collector of prints can dispense with it. The arrangement is peculiar, the author having taken the initial letter of the Christian and surname of each artist, and then arranged the whole in alphabetical order. For instance, Thomas Bewick is placed under the letters T. B.

Ottley (W. Y.), "An Inquiry into the Origin and Early History of Engraving upon Copper and Wood" (2 vols., 4to, 1816).—A good book, which includes an account of engravers and their works, from the time of Maso Finiguerra to the era of Marc Antonio.

Passavant (J. D.), "Le Peintre Graveur" (Leipsic, 1860-64, 6 vols., 8vo).—This is, in effect, a supplement to Bartsch's "Le Peintre Graveur," a work previously referred to as indispensable.

Willshire states that though the author met with adverse criticism because he placed the Germans before the Italians as originators of the engraver's art, his work can ill be dispensed with. The introductions to the different branches of engraving are especially good.

Scott (W. B.), "Albert Dürer: his Life and Works" (London, 1869, 8vo).—Another work on the productions of the famous engraver, and a good one. *See* **Dürer.**

Strutt (Joseph), "A Biographical Dictionary" (London, 1785-6, 4to).—This work is valuable on account of the preliminary essays and the *fac-similes* of prints; but for a catalogue of engravers, Bryan is better as being more recent.

Wilson (Thomas), "A Descriptive Catalogue of the Prints of Rembrandt" (London, 1836, 8vo).—As previously stated, this work is the one usually consulted by cataloguers whenever any of Rembrandt's works are brought to the hammer. The author has numbered his pieces, and the numbers are quoted in the catalogues. For advanced collectors and specialists this work is consequently indispensable.

Willshire (W. H.), "An Introduction to the Study and Collection of Ancient Prints," second edition (2 vols., 8vo, 1877).—There can be no doubt that this treatise has instilled the first principles of judgment into the minds of more young English collectors than any other work published. The author commences with a dissertation on engraving in ancient times, and follows with a capital chapter on engravings in general, from the beginning of the thirteenth to the fifteenth century. The reference to the various processes of engraving is full enough, if ancient prints only are considered. The best chapters of all in the eyes of a student will be those on "Commencing the Study and Collection of Ancient Prints," and the remarks on the various schools of engraving, the examination and purchase of prints, as well as on their conservation and arrangement. The table of monograms, marks, and cyphers, and of names and marks of collectors and dealers in prints, is weak. The work cannot be said to be illustrated, although there are one or two plates inserted.

Wood. "Modern Methods of Illustrating Books" (London: Elliot Stock, small 8vo, 1887).—This is an exceedingly valuable work of reference, and may be consulted whenever opportunity offers. The title is sufficiently descriptive of the contents.

In leaving the first section of our subject, which, when everything is said and done, cannot be other than theoretical—for it is impossible to acquire judgment and

discretion by the study of a book,—we would repeat the advice given in the earlier Chapters, viz., to take every opportunity of seeing good specimens. The eye will by degrees acquire great artistic skill, and to such an extent that the amateur will be able to estimate the worth of a print, even although he has not previously seen an impression from the same block or plate. The great points to be considered are: (1) Is the specimen an early impression? If not, it will seldom be of much value, even although from the hand of the greatest master. (2) Is it in good condition? If not, it may be repaired; and, as to this, the inviolable rule may be noted again—it is better to have an early impression of a print in bad condition than a well-conditioned specimen from a worn plate. The former may be improved; the latter never, for no power on earth can restore a coarse and broken piece. Artifice may disguise the defect, and successfully deceive for a time, but ultimate detection is certain.

One other point (3) remains to be noted, viz.: Is the impression genuine? We have already said enough on this subject to put the most incautious and reckless purchaser on his guard, and to lead him to understand that even the most experienced expert may occasionally be taken in. The power of assault is always greater than that of resistance, and however clever a person may be, he will be no match for an accomplished forger who is determined to profit by his villainy. Defeated in one point, he will, with a pertinacity that would be commendable were it not disgraceful, appear at another, again and again.

CHAPTER XI.

ABBÉ TO AMLING.

HAVING in the previous Chapters fully described the principal varieties of engravings, the measures to adopt for the detection of fraudulent from genuine first and other proofs, and given particulars as to how prints can best be restored and preserved, we will now proceed to deal with engravers and their works, and give, in alphabetical order, in this and the following Chapters, short biographical sketches of all engravers of any note, and a list of their principal engravings, together with their present market value.

In estimating the value of any engraving a collector may possess or desire to purchase, care must be taken not to lose sight of the fact that the prices mentioned in the following pages are average auction prices for average lettered specimens, except in the few cases where it is stated to be otherwise.

Abbé (Hendrik).—Born at Antwerp in 1639; date of death not known. A few prints by this artist are extant, but they are not much sought after, and when met with are usually worth but little.

Adam (John).—Living in 1794, in which year the first edition of Caulfield's "Portraits of Remarkable Characters" was published, this artist engraved many of

the portraits to be found in this book; also two portraits, one of Queen Elizabeth and the other of the Earl of Leicester. These latter examples are fair specimens of the artist's skill. The value is, as a rule, unimportant.

Aeken (H. van).—*See* **Bosch** or **Bosche (Jerome).**

Aken (John van).—Born in Holland in 1614. He must not be mistaken for John van Achen or Aken, born in 1556, who was a painter and not an engraver. This artist's etchings, about twenty in number, are slight, but have excellent style (*see* Bartsch, vol. i., p. 283, for list). The set of six horses is good, and an average series may sometimes be met with for about a guinea. Another series, known as "Views on the Rhine," consisting of four pieces, sells for less, and some of his other landscapes can occasionally be got for a shilling or two each. A print marked "I van Aken, fec," representing a horse saddled, with a man lying down beside it, is of great rarity, and when met with in anything like good condition should command several guineas.

Akersloot (Willem).—Born at Haarlem in 1600; living in 1651. This engraver is credited with considerable skill. His portrait of Frederic Henry of Nassau, whole-length in armour, is very rare; but for all that it would not appear to sell for as high a price as would, perhaps, be imagined. A fair impression has brought as little as 4s. by auction: about a guinea, however, would appear to be the average price. Other prints are: "Christ Seized in the Garden," "Christ Bound," and "Peter Denying Christ" (average value of the three from 15s. to 20s.); "The Sorceress" (good); "Amelia, Princess of Orange, with her Two Daughters" (rare).

Akrel (Friedrich).—Born in Sweden in 1748; died there in 1804. The set of ten engraved portraits are good, and may sometimes be met with in sale rooms for about 2s. each.

Alberti (**Cherubino**).—Born at San Sepolcro in 1552; died at Rome in 1615. This eminent artist was a painter as well as an engraver, and excelled in both branches of the art. His prints are said by Bryan to be 180 in number, 75 of which are from his own designs. Bartsch (vol. xvii., p. 49) gives a list of 172 plates.

1. The Adoration of the Shepherds, after Zuccaro, 9s.
2. The Flight into Egypt, £1 8s.; the Angel with Tobit, £1 8s.
3. The Dead Body of Christ, £1 2s.
4. The Holy Family, after Raffaelle, 16s.
5. The Conversion of St. Paul; St. Catherine of Siena; St. Mary Magdalene—the three, 18s.
6. The Vases, after Polidoro, £1 9s. This set consists of ten plates.
7. Portraits of Pietro Angelo di Barga, also of Pope Urban VII., £1 15s.
8. Prometheus, after Michelangelo, proof with large margin before the dedication, £2; rare in this state.
9. A good spirit mounting to heaven, 7s.
10. Judith with the Head of Holofernes, good, from 10s. to 15s.
11. The Nativity, after Zuccaro, about 8s.
12. Venus with Cupid, fair specimen, 5s. 6d.
13. The Rape of the Sabines, fair specimen, 4s.
14. The Prophets and Sibyls, after Michelangelo, 18s. There should be seven plates in this set.
15. A set of thirteen allegories, titles, &c., 16s.
16. The Virgin and Child in the Clouds, 9s.
17. Portrait of Henri IV. of France, 25s.
18. Miracle of St. Philip Benizzo. The artist's best print, good, £2 2s.

Albrecht (**C.**).—Stated by Bryan to have been an obscure German engraver. His plates are of no importance.

Aldegrever (**Heinrich**).—Born at Zoust, in Westphalia, 1502; died in 1558. Aldegrever belonged to the school usually known as the "little masters," the reason of the appellation lying in the fact that the ancient engravers belonging to this school, and particularly those of Germany, applied themselves chiefly to the engraving of small plates. This artist's prints exceed 300, of

which Bartsch (vol. viii., p. 362) describes 289. The mechanical part of his work is extremely neat, executed entirely with the graver, and in a style founded upon that of Albert Dürer, under whom he probably learned the rudiments of his art. It is especially necessary to see that any specimen offered for sale is a good impression. If retouched or badly printed (which is very often the case), it should be rejected. The scarcest print of this artist is a portrait of Bernard Knipperdolling, the fanatic, which if fine is worth at least £10. Bad and inferior impressions are not worth as many shillings. This is another example of the almost universal rule that the value of a print depends almost entirely on the quality of the impression. Aldegrever's only etching represents Orpheus playing on a lute, with Eurydice seated, and bears date 1528.

1. Adam and Eve. There should be six prints in this set, which, if complete and good, brings about £3.
2. The History of Lot. Four in the set, £1 10s.
3. The History of Tamar and Absolom. Seven in the set, from £2 to £3.
4. Pyramus and Thisbe, £1 2s.
5. Portrait of Aldegrever at the age of thirty-five. If fine, about £5. Another portrait at the age of twenty-eight, and dated 1530, is of about the same value.
6. Samson and Delilah, a rare print, which has sold for as much as £4 10s., and as little as 2s.
7. Sophonisba, 7s.
8. Intemperance, from 8s. to 10s.
9. A collection of various ornaments (10), fine impression, £2 13s.
10. Portrait of Van der Helle, scarce, £3 10s.
11. The Labours of Hercules. Should be thirteen in the set. Fine and scarce. From £5 to £6.
12. Portrait of John van Leyden, fine, rare, £3.
13. The set of the Seven Cardinal Virtues and Vices. The series consists of fourteen plates in all, £1 5s.
14. Thirty-six friezes, ornaments, alphabets, &c., £1 5s.

Alessandri (**Innocenzio**).—An artist of tolerable merit, who is said to have been one of the pupils of

Bartolozzi when living at Venice. Whether this was so or not is at least doubtful; and, moreover, no reference is made by Mr. Tuer to the circumstance in his well-known and authoritative book "Bartolozzi and his Works," published in London in 1882. Alessandri was born at Venice in or about the year 1740; the time or place of his death is not known. Among his prints (many of which are in aquatinta) may be noted the following; and though they are not often met with, their value is not by any means so great as their rarity might suggest:

1. The Annunciation, after Le Moine.
2. Two series of landscapes, after Ricci (there should be twelve prints in each series).
3. Two landscapes, after the same.
4. The Flight into Egypt, after Le Moine.
5. A series representing Astronomy, Geometry, Music, and Painting (there should be four in the set), 12s.

Algardi (Alessandro).—Born at Bologna in 1598; died in 1654. This artist was a sculptor and an architect as well as an engraver; in fact, he shows to greater advantage in the former capacities than in the latter. Bartsch (vol. xix., p. 77) mentions two prints by Algardi: a frontispiece to a book, and a portrait of Annibale Caracci; but there are several others extant, notably the series of eighty plates after Annibale Caracci, and entitled "The Cries of Bologna." This series, if in good condition, sells for about £4. "The Crucifixion," from a large upright plate, is fairly good; so is "The Blind Beggar," after the same painter. A small oval representing the "Delivery of Souls from Purgatory" is indifferent. The style of the artist is closely imitative of that of Agostino Caracci, and he worked entirely with the graver.

Aliamet (Jean Jacques).—Born at Abbeville, in France, in 1728; died at Paris in 1788. This artist was a pupil of Le Bas, and confined his attention chiefly, though not entirely, to sea pieces and landscapes. In these he excelled, far surpassing his younger brother, François. He

worked with the graver and dry point. The auction prices realised are usually small.

1. A series of four prints, entitled "The Times of the Day," 12s. to 15s.
2. The Port of Genoa, after Berghem, 8s.
3. The Stag Hunt, after the same, 10s.
4. The Birth of Venus, after Jeaurat, good, £1 2s.

There are also a number of landscapes by the same artist; *e.g.*, "The Storm," "Sunrise," "Sunset," "Views of Marseilles," "Views of Tivoli," &c. These, as a rule, sell for little.

Aliamet (François).—Born at Abbeville in 1734; died in 1790. A younger brother of the preceding. He was at one time a pupil of Sir Robert Strange, and, as already stated, inferior in talent to his brother Jean Jacques. His best prints are perhaps the four portraits of the Earl of Carlisle, the Countess of Desmond, Mrs. Pritchard in the character of Hermione, and Dr. Sharp. Fair impressions sell for 10s. or 12s. each. Other prints are "St. Ignatius, kneeling," "The Sacrifice to Pan," and two of "The Bathers," after Watteau.

Alken (Henry).—A well-known painter and engraver of sporting subjects. He illustrated "Jorrocks' Jaunts and Jollities," "Analysis of the Hunting Field," "Symptoms of Being Amused," and many other well-known and desirable books. This artist's hunting subjects are highly esteemed by collectors of that class of engravings. They may often be met with in the shops and elsewhere at from 10s. to 15s. each.

Allard (Hugh).—A Dutch engraver who was living in 1690. He marked his plates "Allard" only, and as this description might apply to Abraham Allard or Charles Allard, the prints of the three are generally classed together. The large oval portrait of Oliver Cromwell is scarce, and if in anything like good condition should be worth £2. The portrait of Lord Fairfax in armour is of about the same value. The "Flight of

King James after the Battle of the Boyne" is very good. There is also a desirable portrait of David Gloxin, and another of Adrianus Paw. Each of these is signed with Christian name and surname, so that there is no doubt who they are by. The existing prints signed "Allard" are very numerous, and many of them are to be met with repeatedly in "parcels," when they are knocked down with others in a batch for a mere nominal figure. The reader must remember that since the decay of the fashion of "Grangerising"—*i.e.*, the extra illustration of books—engraved portraits have fallen at least seventy-five per cent. in the market. There are exceptions, of course, but they usually consist of fine examples from the hand of a master.

Allegrini (Giuseppe).—An Italian engraver, who was living in 1750. But little is known of this artist, and his prints are not held in much estimation. Among them may be noted a large opera scene after Chamant, and the "Stoning of St. Stephen," also a half figure of the Virgin Mary with Infant, inscribed "Egredietur virgo de Radice."

Allet (Jean Charles).—Born at Paris in 1668; died at Rome in 1730. This artist, who is supposed to have worked in Italy for many years of his life, imitated the style of Cornelius Bloemaert, and did it badly. He had a firm grip of the graver, with which he usually worked, but, unfortunately, with little taste. His prints appear laboured, as if he had drawn a number of figures and then posed them afterwards, after the manner of lay models. The best specimens of his skill are "St. Paul and Ananias" and the "Vision of St. Paul." These are both after Cortona, and should bring from 15s. to £1 each. Among his other prints are:

1. Portrait of Pope Alexander VIII., dated 1695, 8s.
2. Portrait of St. Ignatius, 7s. 6d.
3. St. Rosa Crowned by Angels, 10s. 6d.
4. Christ before Pilate, after Petris, 10s. 6d.
5. A series representing the life of Christ, after Passeri (there should be twelve prints), from £1 10s. to £2.

Allgeyer (Julius).—Born at Haslach, in Baden, in 1829; living at Rome in 1860. A good print by this artist is entitled "Dante in Exile," and is after Feuerbach. If proof before letters, its value is about 15s. His prints are not very well known in this country, and are seldom offered for sale.

Almeloveen (John).—Born in Holland about the year 1614. Bartsch (vol. i., p. 289) gives a list of thirty-seven prints by this artist, of whose private life hardly anything is known. Good specimens comprise a portrait of Gisbert Voetius and the "Set of Rivers" after Saftleven. The former brings from 5s. to 7s. 6d., and the series of rivers about £1; there is also a set of twelve views of Dutch villages, which sometimes finds its way into the market, and another set of the "Four Seasons," after Saftleven. Bartsch says that these are the best witnesses to the artist's skill.

Altdorfer (Albert).—Born at Altdorff, in Bavaria, in 1488; died in 1538. This artist, who ranks exceedingly high as one of the "little masters," was a pupil of the great Albert Dürer. Bartsch (vol. viii., p. 42) catalogues ninety-six engravings on copper and sixty-three on wood; there are, however, many others. A list of the artist's works will be found in the new issue of Bryan's Dictionary. "Le Petit Albert," as Altdorfer is called by French collectors, engraved his own portrait, but his pieces are chiefly representations of scriptural and mythical subjects. The only complete series of woodcuts by him consists of forty small plates, illustrating the "History of the Fall and Redemption of Man." This set often brings from £2 to £3; but, as in all other instances, it must be remembered that a bad series might not bring as many shillings. A good print is known as the "Virgin, Child, and St. Anne," and this should be worth £1 5s.; specimens bave, how-

ever, frequently sold recently for less. This artist's prints are, of course, very small, and would seem, as a rule, to sell at an extremely low price. Perhaps this is on account of the difficulty experienced in obtaining really fine and perfect specimens. Eight small plates of ornaments sold recently for £1 11s. (not quite 4s. a plate), and this would seem to be about the average value of the rest of his works when in good condition.

Amato (**Francesco**).—An Italian engraver, noted chiefly for his etchings, which he executed somewhat in the style of Biscaino. Nothing whatever is known of the private life of the artist, and it is even a matter of surmise whether he was a professional engraver or only an amateur. Bartsch (vol. xxi., p. 204) gives a list of five prints by Amato, as follows:

1. St. Joseph, reading a book.
2. St. Jerome, seated in a landscape.
3. The Prodigal Son, an upright piece.
4. The Holy Family.
5. St. Christopher.

The first two prints are marked "Franc Amatus In;" the rest have no inscription. As to value, it may be mentioned that a good impression of "St. Joseph" sells for about £1; the "Prodigal Son," about the same under equal conditions. The other pieces do not apparently sell for so much.

Amici (**Francesco**).—Born at Florence about 1780. His prints are not of much value, nor are they particularly well executed. Bryan mentions the following:

1. Christ on the Mount of Olives.
2. Christ before Pilate.
3. Christ Bearing His Cross.
4. Christ Entombed.

Amiconi (**Jacopo**).—Born at Venice in 1676; died at Madrid in 1752, or, according to some authorities, in 1758. This artist's prints are inferior and few in number. The best are probably a set of four pieces

known as the "Four Elements," which together bring from 15s. to £1. Other prints are: "Salvator Mundi," "Jupiter and Calisto," "Zephyrus and Flora," and the "Virgin and Child" (*see* Bartsch, vol. xxi., p. 309).

Amling (Carl G.).—Born at Nuremberg in 1651; died in 1702. This artist was a painter and designer, as well as an engraver. He learned the art of engraving from Francis de Poilly, whose style he followed, although he never equalled or even approached the genius of his master. He excelled in portraits, some of which have great merit; but utterly failed in historical subjects. Of the latter, "The History of the Emperor Otho," from the tapestries at the Palace of Munich (thirteen plates of different sizes), is perhaps the best, and a good set would bring two or three guineas. His rarest and best print, however, is an oval portrait, after Macolinus, of Maximilian Emanuel, Elector of Bavaria, dated 1670. A good impression sells for about £3; there is also an upright plate of the same, after Champagne, which is a little inferior. The Equestrian Statue of the same, after Ableitner, is, comparatively speaking, crude, and the same remark applies to another portrait of the same, after Hamilton. Other prints are:

1. Portrait of Henrietta Maria of Bavaria, after Delamonce, good, 8s. 6d.
2. Portrait of Count de Berlo de Bruss, large oval.
3. St. Godard kneeling before the Virgin.
4. Image of St. Nicholas Tolentin.
5. The Virgin and Child, after Wolf.
6. Ten plates in folio of a triumphal arch in honour of the Elector Maximilian Emanuel.

CHAPTER XII.

AMMAN TO AVRIL.

Amman (**Justus**).—Born at Zurich in June, 1539; died at Nuremberg, 15th March, 1591. This artist, who is ranked high among the "little masters," and whose prints are much esteemed by collectors, was an excellent designer and perfecter of stained glass, which he worked in the richest and most brilliant colours. His engravings are chiefly on wood, and although a few are executed on copper, they are, as a rule, inferior. Bartsch (vol. ix., p. 352) catalogues twenty-three engravings by Amman on copper, and (p. 365) twenty-seven on wood. It must be remembered, however, that many of his works are found in sets, which are only calculated as one engraving by Bartsch. As a matter of fact, the designs made by Amman and the plates he engraved number close on six hundred, a complete list of which will be found in Meyer's "Künstler Lexicon." Ordinary specimens of the artist's skill may frequently be met with in sale rooms for about 3s. each, but some of his prints are scarce; *e.g.*:

1. St. Mark's Place, Venice, £1 2s.
2. Gaspard de Coligny, the Admiral (copper), oval, half length, in armour, fine, £2.

Amsler (**Samuel**).—Born in Switzerland in 1791; died in 1849. Among other prints this artist engraved Raffaelle's "Entombment," "The Holy Family," and the

"Madonna di Casa Tempi." These, when met with, sell well in the market, bringing from 15s. to £1 5s. each.

Amstel (Cornelius Ploos van).—Born at Amsterdam in 1726; died in 1798. An amateur engraver of great merit. Nearly all his plates are signed "P. van Amstel fecit," and are generally dated.

1. Twenty-nine imitations of original drawings by masters of the Dutch school, £2.
2. A woman looking out of a door, after Rembrandt, 1764, 18s.
3. A young man looking out of a door, after the same, 18s.
4. A lady seated at a harpsichord, after Gerard Dow, 1767, £1 2s.
5. A Spanish Concert, £1 10s.
6. Three peasants, one with a bottle, 8s.
7. Two sea pieces, after Backhuysen, 9s.
8. The Judgment of Solomon, after Van Leyden, 1782, £1 1s.
9. The Attorney and his Clerk, after J. Steen, £1 2s.
10. The Carpenter and his Wife, after Saenredam, £1 5s.
11. The Chemist, after Langhans, £1 10s.

Anchor (Master of the).—*See* **Master of the Anchor.**

Ancinelli.—*See* **Torre (Flaminio).**

Andrea (Zoan).—Of this artist so little is known that even his name is a matter of uncertainty. Bartsch (vol. xiii., p. 293) calls him Zoan Andrea, while other authorities style him Vavassore, and some others Valvassori. It is absolutely impossible to say which name is the correct one, but Bartsch seems to have set a fashion which most people follow. The place or date of birth of Andrea is not known, nor is the date of his death: he is supposed, however, to have worked somewhere about 1485-1516. His prints are highly esteemed by collectors, and many of them are valuable when in anything like condition. As in nearly every other case, bad and mutilated impressions are not worth a place in the portfolio, and are neither of use nor value. One of the artist's best prints is known as "The Four Dancing Nymphs," after

Mantegna. This is rare, and a really good specimen is worth from £10 to £15; inferior but still good impressions are occasionally sold by auction for about £2, and this would appear to be a fair average value. Another rare specimen of Andrea's work is the set of "Twelve Ornaments," which is worth about the same as "The Four Dancing Nymphs"; and a similar remark applies to an allegorical representation of "Ignorance," after the design of Mantegna, which is usually found on two sheets. Other good prints are:

1. The Bacchanalians with the Wine Press, after Mantegna, 18s.
2. Hercules and Dejanira, £2 5s.
3. The Madonna and Child, with two angels in a landscape (probably by Andrea), from £3 to £5. Recently a first-rate impression sold for £8 8s.
4. Christ before Pilate, good, £3 10s.
5. St. Genevieve, after Dürer, £1 4s.
6. The Seven Cupids, with the two rams, £2.
7. The Entombing of Christ, after Mantegna, 11s.
8. Virgin and Child, with monkey, £1 10s.

Andreani (Andrea).—Born at Mantua in 1540; died in 1623. A very celebrated engraver, who is, however, open to the suspicion of having purchased blocks by other hands and then inserted his own signature after effacing that of the real engraver. The number of prints rightly or wrongly attributed to this artist is consequently very great. The robberies, if the term is not considered too harsh, have been chiefly from Ugo da Carpi, Antonio da Trento, and Vincent, and one print, entitled "The Death of Ajax," actually bears the name of the last-named artist and the date (1608), to reappear later on with the cipher of Andreani. For a probable list of the artist's works refer to Bartsch, vol. xii., p. 17, and note as under:

1. Christ before Pilate, good, £1 2s.
2. The Triumph of Cæsar, complete, with the title. There should be ten plates, the average value being between £2 and £3. A set, however, has been sold recently for as much as £15.

3. The Presentation to the Temple, after Salviati, £1 5s.
4. The Conversion of Saul, 17s.
5. St. Sebastian, 6s.
6. St. Cecilia, a print in chiaro-oscuro, 8s.
7. Surprise (really by Da Carpi), before and with the mark of Andreani, 13s.
8. Eve, after Beccafumi, 13s.
9. The Adoration of the Magi, after Luvino, 11s.
10. Pilate Washing his Hands, fine, £2 14s.
11. The Virgin and Child, with a bishop, 15s.; the same, with saints, after Parmigiano, second state, 8s.; the same, with saints, after Ligozzi, £1 11s.
12. The Rape of the Sabines, after Bologna, 14s.; the same, engraved on a larger scale, 19s. There should be three plates to form a complete set.
13. Clelia and her Companions in the Camp of Porsenna, after Maturino, first state, before the date 1608, and the monogram, £1 18s.; second state of the same, 16s.
14. Mutius Scevola, after Peruzzi, first state, £1 8s.
15. Circe Presenting Drink to the Companions of Ulysses, after Parmigiano, second state, with the monogram of Andreani, and the date 1602, 15s.
16. The Christian Heroes, after Franco, 16s.
17. A man seated, seen from behind, after Parmigiano, 15s.
18. A female in meditation, after Casolani, £3 11s. (a fine impression).

Ansdell (Richard), R.A.—A celebrated English painter, born at Liverpool in 1815; died in 1885. Ansdell engraved as well as painted, but he was more celebrated in the latter capacity, his "Stag at Bay" being one of the best-known productions of the present century. Among his prints may be noted:

1. A stag standing listening, good, £1 2s.
2. A group of three donkeys, good, 17s. 6d.

Antonio (Marc).—*See* **Raimondi (Marc Antonio).**

Aquila (Francesco).—Born at Palermo about 1676; date of death not known. The engravings by this artist are numerous, and some of them are highly esteemed, though his ability was not equal to that of his younger brother, Pietro, whose style, though rougher, was much

superior both in effect and expression. Among the artist's prints may be noted:

1. The Assumption of the Virgin, 16s.
2. A set of twenty-two large plates, entitled, "Picturæ Raphaelis Urbinatus exaula et conclavibus Palatii Vaticani," good, £6.
3. Mars, with his armour hung on a tree, 12s. 6d.
4. The Repose in Egypt, 1691, 18s.
5. The Triumph of Constantine, good, £1.
6. The Battle of Constantine with Maxentius, good, £1 2s.
7. The First Vault of the Vatican, 1696, 10s. 6d.
8. The Last Supper, after Albano, 1711, 15s.

Aquila (Pietro).—A younger brother of Francesco, who with him settled at Rome in 1700. The best prints executed by this artist are those after the Caracci.

1. Christ dead in the lap of the Virgin, after Annibal Caracci, proof, 15s.
2. The Adoration of the Magi, 12s. 6d.
3. Portrait of Livio Odeschalchi, 8s.
4. Fourteen portraits of Roman emperors. The set sells at from £2 to £2 10s.
5. The Sacrifice of Polyxena, after Cortona, 9s.
6. The Rape of the Sabines, after Cortona, 12s.
7. The Triumph of Bacchus, after the same, 12s.
8. Moses Striking the Rock, after Ferri, 7s. 6d.

Anderloni (Pietro).—Born at Brecia in 1785; died in 1849. He was a pupil of his brother, Faustino Anderloni.

1. A head, turned to the right, 12s. 6d.
2. Joseph Longhi, bust in medallion, turned to the left, proof, 12s.
3. Leonardo da Vinci, head in an oval, artist's proof, 15s.
4. The Woman Taken in Adultery, a fine impression, £2.
5. St. John, after Luini, 8s.

Ardell (James Mac).—Born in Ireland in 1710; died in 1765. One of the most famous mezzotinto engravers this country has produced. His historical subjects after Murillo and Vandyck are excellent, though there can be little doubt that he is especially noted for his portraits, some of which command high prices whenever they are offered for sale. A descriptive list of the numerous works

of MacArdell will be found in the second part of Smith's "British Mezzotinto Portraits," p. 836.

1. Rubens and his Wife, very fine, second state, £1 16s.
2. Rubens' Children, with nurse, 12s.
3. Time Clipping the Wings of Love, proof before letters, 5s.
4. The Tribute Money, 4s.
5. Sherlock, Bishop of London, 8s.
6. Charles, Duke of Richmond, fine, 16s.
7. Francis Douce, fine, 14s.
8. James Gibbs, fine, 5s.; the same, first state, before "price 13s. 6d.," 15s.
9. Countess of Hyndford, after Reynolds, 12s.
10. Jacob, Earl of Radnor, after Reynolds, fine, 16s.; the same, fine proof before letters, £8 8s.
11. Mary, Duchess of Ancaster, 16s.
12. Lady Fenhoulet, after Reynolds, 1s. From this the reader will see what an indifferent specimen, even of this artist's work, will realise.
13. Flora McDonald, fair, 8s.
14. Sir John Moore, after Closterman, unfinished, fine and rare, 15s.; the same, fine and scarce, £1 13s.
15. Lords John and Bernard Stuart, Earls of Lichfield, proof, 19s.; the same, fine fourth state, £1 10s.; the same, brilliant proof, before the plate was cleaned, and before all letters, £4 4s.
16. Rachel, Countess of Southampton, after Vandyck, proof, £2; the same, fourth state, 15s.
17. Mrs. Crewe and her Brother, very fine proof, £1 2s.
18. George, Duke of Buckingham, with his brother Francis, after Vandyck, fine third state, £1 4s.; the same, £5 5s. Another print, by Gunst, was sold with this last lot.
19. The Wife and Children of Sir B. Gerbier, after Rubens, 12s.
20. Miss Lewis, after Liotard, undescribed early state, touched by the painter, before all letters, £5 19s.
21. Lady Middleton, after Sir P. Lely, brilliant impression, before the address of Fisher in Leicester-square, £1 6s.
22. Mr. Pine, after Hogarth, very fine, but cut at bottom, 19s.
23. Sir Horace Walpole, after Reynolds, £1 6s.
24. A lamb, fine proofs, but lettered (2), £1 18s.
25. Miss Catherine Moore, £1 2s.
26. Helena Forman, second wife of Rubens, after Vandyck, proof before letters, 12s. 6d.
27. Mr. Garrick in "Hamlet," after B. Wilson, 14s.

28. Rembrandt's Mother, half length, reading, 5s.
29. Griselda Hamilton, Countess of Stanhope, after Allan Ramsay, 11s.
30. Lady Mary Campbell, afterwards Coke, proof before the plate was cleaned, very fine, £4.
31. Miss Greville and her Brother as Hebe and Cupid, after Reynolds, proof, with artists' names, £1 7s.

Armessin.—*See* **Larmessin.**

Armstrong (**Cosmo**).—Born in Birmingham in 1781; living in 1821. An engraver of some little repute, who is known chiefly as having illustrated Kearsley's edition of Shakespeare, published in 1805.

Arnoult (**N.**).—A French engraver, living at Paris in 1674. An artist of little repute. His best productions are a set of six figures in folio, which were published in 1673 and 1674, and a portrait of Madame la Marquise d'Angeau. His works are described by Strutt as being engraved in a poor, coarse manner, without any taste. Their value is small.

Assam (**C. D.**).—Born in Bavaria in 1686; died in 1742. Chiefly noted as a painter. Bryan mentions two prints by him, viz.: "A Franciscan Monk, kneeling," and "St. Joseph Presenting a Book to a Bishop." An ordinary and fair impression of either of these prints could doubtless be got for a few shillings.

Assen (**John Walther van**).—An engraver on wood, born in Holland in 1490; living in Amsterdam in 1517. His productions are highly esteemed by collectors. This artist is also known by the name of Jacques Cornelisz. Among the early prints on wood we find few superior to those attributed to this master. They are very boldly cut, with great spirit, and show a vast fertility of invention.

1. The Passion of Christ, in circles; ditto, small squares (17), £1 18s.
2. An armed figure on horseback, £1 5s.

3. A set of six large prints: 1, Superbia; 2, Luxuria; 3, Invicta; 4, Ira; 5, Gula; 6, Avaricia; and their opposite virtues.
4. Scourging of Christ, Christ Bearing His Cross, the Crucifixion.

Aubert (**Michel**).—Born in Paris in 1700; died there in 1757. An artist who followed the style of Gérard Audran, and who worked with the graver in a light and free style. Not many of his prints have been sold by auction recently, and it would not appear that they are of any great pecuniary value. The following twelve prints are among the best examples:

1. Mars Disarmed by Venus, fine, with large margin, 3s. 6d.
2. Mars and Venus Bound by Love, fine, with large margin, 4s. 6d.
3. Vanity, an allegorical subject.
4. The Death of Adonis, after Boucher.
5. Laban Seeking for his Gods, after the same.
6. The Promenade, after Watteau.
7. Pan Instructed by Cupid, after Caracci.

Besides the above, and a few other historical and mythological subjects, the artist engraved a number of portraits, the best of which are:

8. Elizabeth, Queen of England, in 4to.
9. James I., King of England.
10. The Marchioness de Montespan.
11. Louis XV., on horseback, after Le Sueur.
12. Charles Stuart, oval, after La Tour.

Aubin (**Augustin de St.**).—Born in Paris in 1720. This artist engraved a great variety of plates on various subjects. He was a pupil of Laurent Cars, and his work is described by Bryan as interesting, not only from the merit of the prints, but by their variety. For a list of his works, *see* Bryan's "Dictionary."

1. Adriène Sophie, Marquise de Breteine, bust in an illustrated oval, £2 2s.
2. Benjamin Franklin, bust in small oval, £1 15s.
3. M. Necker, three-quarter length in oval, very fine, £1 15s.

Aubin (**Gabriel Jacques de St.**).—Born in Paris in 1724. He engraved two plates from his own designs. He was more celebrated as a painter, and neither of the prints is of much value.

1. Six statues of the Virtues in one plate.
2. View of the Exhibition of Pictures in the Louvre.

Audenaerde or **Oudenaerde** (**Robert van**).—Born in Ghent in 1663; died there in 1743. Twenty-four of this artist's prints are after the pictures of Carlo Maratti. Audenaerde is said to have taken his name from the town of Audenarde, in France, where he was born. He studied at first under Hans van Cleef and several other masters, and, going to Rome, was received by Carlo Maratti, the painter. Some of the artist's engravings were executed with the graver only, but these are not considered equal in merit to those in which he sought the aid of the point.

1. Christ at the Well, after Caracci, 12s.
2. Portrait of Cardinal Sacripante, 1695, 15s. 6d.
3. Portrait of Cardinal Barberini, after Maratti, 18s.
4. Portrait of Cardinal Andrea di Santa Croce, fine, £2.
5. Hippomenes and Atalanta, after Bernini, pooof, £1 12s.
6. The Rape of the Sabines, after Bologna.
7. The Birth of the Virgin, after Caracci.
8. St. Andrew Transported to Heaven, after Domenichino.
9. The Wrath of Achilles, in three sheets.

Audran (**Benoit**).—Born at Lyons in 1661; died in 1721. The son of Germain Audran and nephew of Gérard Audran, whose style he imitated but never equalled. He executed a large number of works, some of which are highly esteemed.

1. Lot and his Daughters, fine, with large margin, 13s.
2. The Baptism of Christ, after Albano, proof, £2 2s.
3. The Rape of Dejanira, after Guido, proof, £1 18s.
4. A subject called "Disgust," after Paul Veronese, 12s.
5. The Espousals of Moses and Sephora.
6. Moses and the Brazen Serpent.
7. The Purification.
8. The Elevation and the Descent from the Cross, both after Le Brun.

9. Zephyrus and Flora, after Coypel.
10. St. Paul Preaching at Ephesus.
11. David with the Head of Goliath.

Audran (Charles).—Born in Paris in 1594; died in 1674. He was the first of this family who afterwards became so eminent in the art of engraving. It is not known under what master this artist studied. The style he adopted is very like that of Cornelius Bloemaert. Perhaps the prints of Lucas Kilian, and of the Sadelers, may have laid the first foundation which he built upon. About one hundred and thirty prints are attributed to him.

1. Portrait of Jacques Gallemant, £1 1s.
2. Portrait of Henry of Bourbon, proof, £1 16s.
3. Portrait of Andrew Laurent, oval, 18s.
4. Portrait of Peter Legier, oval, with ornaments.
5. The Annunciation, very fine, upright plate, £2.
6. The Holy Family, fine.
7. The Assumption of the Virgin, very fine, circular, from £2 to £4.

Audran (Gérard).—Born at Lyons in 1640; died at Paris in 1703. A first-rate engraver, who executed a large number of portraits and subjects from his own designs and those of various Italian and French masters. The works of Gérard Audran are very numerous, and their excellence lies in the fact that though himself an admirable artist, he contracted no manner or style of his own, but adopted that of the artist whose work he happened to be engraving at the time.

1. Six prints, all in fine condition, representing God Appearing to Isaac, Time Setting Truth at Liberty, the Empire of Flora, the Birth of the Virgin, the Woman Taken in Adultery, Rinaldo and Armida, the first proof before letters, and the fifth proof, £1.
2. The Plague, after Mignard, first state before the peacock was erased, very rare, £1 12s.
3. The Seven Sacraments, very fine, 17s.
4. Pyrrhus when a Child, Pursued by his Enemies, on two sheets, fine proof before letters, very rare, £2 5s.
5. Time Discovering Truth, after Poussin, first state, before the drapery on the figure of Truth, very fine and rare, £2 4s.; the same, £4 4s.

6. The Woman Taken in Adultery, 11s.; the same, together with Christ Giving Sight to the Blind, by Chasteau, proof before letters, £1.
7. The Large Battles of Alexander, after Le Brun, a first-rate set, £5 7s. 6d. (the artist's masterpiece; there should be fifteen prints in the set).
8. The Martyrdom of St. Lawrence, fine, 12s.
9. Two of Raffaelle's Cartoons, fine, 12s.
10. Statues after Raffaelle, fair (13), 11s.
11. Moses and the Burning Bush, proof before letters, fine, together with another by Lenfant (2), 17s.
12. The Ceilings of the Gallery at Versailles and of Val du Grace, after Mignard (9), 16s.

Audran (John).—Born at Lyons in 1667; died in 1756. A pupil of his uncle, Gerard Audran. His principal plate is the "Rape of the Sabines," after N. Poussin, which is scarce and valuable, a good impression selling for about £4 4s. This artist engraved until he was upwards of eighty years of age, and left a large quantity of prints. Among them are a number of portraits and subjects after various masters. Strutt observes (p. 44): "The most masterly and best prints of this artist are, in my opinion, those which are not so pleasing to the eye at first sight. In these the etching constitutes a great part, and he has finished them in a bold, rough style. The scientific hand of the master appears in them on examination."

1. The Coronation of a Queen, fair, 8s. 6d.
2. Psyche Consoled by Cupid, good, 7s.
3. The Resurrection of Lazarus, after Jouvenet, £1 2s.
4. Christ in the Ship, Preaching, after Raffaelle, 13s. 6d.
5. The Good Samaritan, after Caracci, 18s.
6. St. Andrew Led to Crucifixion, 5s. 6d.
7. Galatea, after Maratti.
8. Christ Bearing His Cross.
9. The French Parnassus.
10. Acis and Galatea.

Avibus (Gaspar ab), sometimes called Patavinus.—Born at Padua in 1500; living in 1580. The chief work of this artist appears to have been the large folio volume, in five parts, containing the portraits of the emperors,

archdukes, princes, &c., of the Austrian family. Each portrait is a whole-length figure, and the plates are embellished with ornamental borders. He signs himself "Gaspar Patavinus, incisor, 1569." This artist appears to have studied under Mantuano, many of whose prints he copied, and whose manner he entirely adopted.

1. Copy of Ghisi's Last Supper, together with the original print, very fine, 10s.
2. The Woman Taken in Adultery, after Paul Veronese, 8s. 6d.
3. The Scourging of Christ, 12s.
4. Christ Crowned with Thorns, 1566, 12s.
5. Apollo and the Muses on Mount Parnassus, 18s.
6. Venus and Adonis, after Penni, 1563.
7. Venus Bathing, after the same, 1564.

Avont (Peter van).—Born at Mechlin in 1600; died at Antwerp in 1652. This artist executed a few etchings, which are rare. The collector should carefully examine any specimens offered for sale, as forgeries are numerous. As to value, it may be mentioned that a fair average specimen of the artist's work would command a ready sale at half-a-guinea, and in many instances much more is realised.

1. The Four Elements.
2. The Virgin and Infant in the Clouds, inscribed "Regina Cœli."
3. Bacchus in his Car, after the artist himself.
4. Bacchus Carried by Four Children, after the same.

Avril (Jean Jacques d').—Born at Paris in 1744; died in 1832. Avril was a pupil of J. G. Wille. His plates are, for the most part, correctly and carefully worked, and many of his prints are greatly admired. They number considerably over 500.

1. The Resurrection of Lazarus, fine proof, £1 15s.
2. Mars Going to Battle, after Rubens, 18s.
3. Diana and Acteon, after Albano, 12s. 6d.
4. St. Geneviève, after Vanloo, fair, 8s.
5. The Taking of Courtray, after Vandermeulen, 1782, 9s.
6. The Passage of the Rhine, after Berghem.
7. Ulysses and Penelope, after Barbier.
8. Combat of the Horatii with the Curatii, 1787.

CHAPTER XIII.

BABYLONE TO BARTOLOZZI.

Babylone (**Francis de**), called the "Master of the Caduceus," and also known as Jacopo de Barbarj or Jacob Walch.—Flourished about the year 1555. Prints by this artist are exceedingly rare and highly valued. He was a painter as well as an engraver, but he is known chiefly in the latter capacity. Babylone is called the "Master of the Caduceus" because such of the prints as are inscribed to him bear the mark of the Caduceus (Mercury's wand entwined by two serpents and surmounted by two wings). It has been asserted, though with no convincing authority, that Albert Dürer, Lucas van Leyden, and Aldegrever, were pupils of this master, a list of whose works, twenty-four in number, is given by Bartsch (vol. vii., p. 516): all are on copper. One or two other pieces are ascribed to Babylone by more recent critics.

1. Christ and the Holy Family, £2 14s.; the same, £3 15s.
2. The Madonna and Child, £6 10s.; the same, £2 8s.
3. The Guardian Angel, £3.
4. The Woman with a Distaff, and a naked woman viewing herself in a mirror (2), £4 14s. 6d.
5. Apollo and Diana, and three naked men tied to a tree (2), £6; the three men only, £2 2s.
6. The Sacrifice to Priapus, £4 4s.; the same, £2 10s.; the same, £3 10s.
7. Mars, Venus, and Cupid, £3 3s.; the same, 17s.

8. The Triton and the Siren, £4 14s. 6d.
9. St. Sebastian, tied to a tree, imperfect, £4 4s.
10. Cleopatra, £4 5s.
11. Pegasus (over the head of the animal is inscribed *el tempo*), £3 15s.
12. Victory Reposing on Trophies of Arms, £1 5s.; Victory and Fame, £2.
13. The female with a mirror, scarce and fine, £2 6s.
14. St. Jerome and the female with a mirror (2), £1 13s.
15. Two old men reading; three naked men tied to a tree (2), £1 1s.

Bacheley (Jacques).—Born in Normandy about 1710; died in 1781. An engraver of average merit. One of his prints, "A Storm off the Coast of Greenland," after Ruisdael, is good; the rest are not of any material importance, none being of much value.

Backhuysen (Ludolph).—A celebrated painter of sea pieces and storms. Born at Embden in 1631; died at Amsterdam in 1708. Backhuysen's first instruction in painting is said to have been received from Albert van Everdingen, but he perfected himself chiefly by his own observation of other masters. As an engraver we have only a few little etchings by him—the views of the Y, a small arm of the sea near Amsterdam, perhaps being the best.

1. The set of sea views, with portrait and title (12), £1 11s. 6d.
2. A set of ten views on the River Y, £1 11s. 6d.
3. Set of marine views, with the title, very fine old impressions (11), £3 12s.; marine views, very fine (8), £1 8s.

Badalocchio (Sisto), called Rosa Sisto.—Born at Parma in 1581. A pupil of Annibale Caracci. He is more celebrated as a painter than as an engraver, but he etched several plates in good style. Badalocchio's ordinary mark was "S.B., *f.*" Bartsch (vol. xviii., p. 354) enumerates thirty-four plates by this artist, of which twenty-three comprise what is called Raffaelle's Bible, from the pictures of Raffaelle in the Vatican. They are

small plates, lengthwise, and were engraved conjointly with Lanfranchi. A fair set is worth about £2 10s.

1. Group of etchings after the frescoes of Correggio, in the Duoma of Parma, and a group of the Laocoon (7), £2 12s. 6d.
2. Prophets, after Correggio, from the dome at Parma (6), £1 2s.
3. The Holy Family, with St. John, after Schidoni, very fine, 16s.
4. The Marriage of St. Catherine, fine, with large margin, 13s.

Badiale (Alessandro).—Born at Bologna in 1623; died in 1668. This artist marked his prints with the monogram "AB," the letters being joined together. He was more celebrated as a painter than an engraver; in fact, his works in the latter capacity consist only of a few etchings, of which those mentioned below are the chief examples. Their value is slight.

1. A Madonna and Child, 3s. 6d.
2. Christ Taken Down from the Cross, after Torri.
3. The Repose in Egypt.
4. The Holy Family, after Torri.

Baillie (Captain William).—An amateur engraver, born in Ireland in 1723; died in 1810. He executed about a hundred plates, the most admired of which are those in the style of Rembrandt. Some of his works are signed with his name, others with his initials in cipher. Captain Baillie was a good judge of prints, and when his name or initials are found on a specimen it may be taken as testimony to the character and worth of the print.

1. William, Prince of Orange, and his Equerry, on horseback, first state, 12s.
2. Sofonisba Anguisciola, very fine; landscape, the Three Trees, reversed copy from Rembrandt (2), 18s.
3. Beggars at the door of a house, after Rembrandt's print, 8s.
4. The Goldweigher, after the same, £1 5s.
5. The Three Trees, after the same, £1 8s.
6. The Pencutter, after Gerard Douw, 15s. 6d.
7. The Lace Maker, after the same, 17s.
8. The Mother of G. Douw, after the same.
9. Soldiers quarrelling, half length, after Valentin.

Bailliu (Peter van).—Born at Antwerp in 1614. He engraved several of the works of the most celebrated of the Flemish masters. This artist's prints, which number over a hundred, are held in tolerable estimation. The following are a few of the best:

1. Albert Count Arenberg, in armour, on horseback, 4s.; the same, 8s. 6d.
2. Claude de Chabot, 12s.
3. Louis Pereira, Envoy at the Peace of Munster, fine, 13s.
4. Pope Urban VIII., good, 7s.
5. Jacob Backer, Dutch painter.
6. John Bylert, painter, of Utrecht.
7. Lucy, Countess of Carlisle, after Vandyck, 8s.
8. Anthony of Bourbon, after the same, 9s. 6d.
9. The Reconciliation of Jacob and Esau, before the address of Hollander, 14s. 6d.
10. Heliodorus Driven from the Temple, rare, £1 2s.
11. The Combat of the Lapithæ.
12. Rinaldo and Armida.
13. Susannah and the Elders.
14. St. Anastasius, reading, after Rembrandt.

Baldini (Baccio).—Said to be a pupil of Maso Finiguerra. Born about 1436; died at Florence in 1515. He engraved nineteen plates for Dante's "Inferno," after the designs of Boticelli. Baldini was a goldsmith, to whom it is said Maso Finiguerra communicated the invention of engraving. Not being, however, able to make the designs for his engravings, he revealed the secret to Boticelli, and they worked conjointly.

Bartsch (vol. xiii., p. 164) gives a list of the artist's productions, but as none of his works are specified by any of the early writers, nor any mark put upon those ascribed to him, it is difficult to say which, if any, are really his work. The only way of identifying an engraver under such circumstances as these is by a reference to style—a most uncertain method at the best of times, but in this instance absolutely unreliable. For the sake of convenience, however, Bartsch's opinion may be taken without question.

1. The Prophets (third impression) (22), £8 8s.; part of the set (6), £1 15s.; the same (3), £4 6s.
2. The copies of the above, according to Bartsch (22), £18 7s. 6d.
3. The Ship, £9.
4. Two circular pieces, representing Cupid riding on a dolphin, and Cupid with his eyes bandaged (perhaps by this artist) (2), £5.
5. Representation of Hell, after the fresco of Orcagna, fine, 13s. 6d.

Baldung (Hans), sometimes called Baldung Grien.—This artist is said to have been born in Swabia rather before 1480. His engravings on copper are inferior, but those on wood are highly esteemed. The number of his productions is said to reach sixty-two. His prints are usually found marked with the letters "HB" interwoven.

1. Christ and the Apostles, in thirteen plates, 1514, fine, £2 4s.
2. Bacchus Drunk, near a tun, 12s.
3. An Incantation, 1510 (chiaro-oscuro), £1 1s.
4. Two landscapes, very scarce, £2 16s.; again, £1 8s.
5. Two prints of horses in a forest, 1534, £1 3s.
6. Adam and Eve in Paradise, Eve Plucking the Apple, 18s.; again, 14s. 6d.

Baléchou (John).—A French engraver. He was born at Arles in 1719, and died at Avignon in 1764. This extraordinary artist worked entirely with the graver, and was a perfect master of that instrument. The clearness of the strokes and the depth of colour which he produced are far beyond any work prior to his own. The two large plates after Vernet—one representing a storm and the other a calm—are usually regarded as his most successful productions.

1. Augustus III., King of Poland, whole length, after Rigaud, brilliant impression, before the date and title of Rigaud, £1 2s.
2. The Storm and The Calm, before the lines over the inscription, and the Bathers (3), £1 2s.; the Bathers, first state, very fine, 19s.

3. Henry Comte de Brühl, fine proof before letters and before alteration of face, 12s.
4. Latona and the Frogs, after Lauri, fine proof, £1 15s.
5. St. Geneviève, after Vanloo, superb proof before letters, £6 7s. 6d.
6. Portrait of De Jullienne holding that of Watteau, fine proof before letters, £1 2s.
7. Infancy and Youth, two fancy subjects, fair, 12s.

Bamboccio.—*See* **Laer (Peter de).**

Banck (Peter van der).—Born in Paris in 1649; died in 1697. A pupil of Francis de Poilly, under whose instruction he became a very eminent artist. He is chiefly famous as an engraver of portraits. For a description of the style of this engraver, *see* Strutt's "Dictionary," vol. i., p. 57.

1. John Smith, Writing Master in London, bust, in oval of laurel, after Faithorne, very fine, 15s.; the same cut, with others, 13s.; the same, proof and letters, £6 16s. 6d.
2. Thomas Tenison, Archbishop of Canterbury, 13s.
3. The Reverend and Valiant Mr. George Walker, after Kneller, engraved in 1689, £4 12s.
4. Statue of Charles II. (by Grinling Gibbons), Sir Thomas Allin, the Lady Lychfelde, and others (6), £2 15s.
5. Sir Thomas Allin, after Kneller, fine, £1 13s.; the same, 12s.
6. Sir William Temple, after Lely, very fine, 15s.; the same, 9s.
7. Duke of Lauderdale, "Maitland," laid down, £1 13s.

Bannerman (Alexander).—Born at Cambridge in 1730; living in 1770. This artist engraved a number of portraits for Walpole's "Anecdotes of Painting." He also worked for Boydell, the publisher, and is regarded as an engraver of tolerable merit. It is very seldom, however, that any of his prints sell for more than a few shillings, and they are not much sought after even at that price.

1. A number of portraits for Walpole's "Anecdotes" (38), 8s.
2. The Death of St. Joseph, after Velasquez, 5s.
3. Children Dancing, after Le Nain, 4s. 6d.
4. Joseph Interpreting Pharaoh's Dream, after Spagnoletto, fine, 12s.

Barbarj (Jacopo de).—*See* **Babylone (Francis de).**

Barbatelli.—*See* **Pocetti (Bernardino).**

Barbé (J. P.).—Born at Antwerp in 1578; died there in 1649. This artist seems to have worked with great precision and accuracy, but his prints are not numerous, and that their value is small the following record will show:

1. The Virgin on a throne, after Franck, fine, 8s. 6d.
2. Christ on the Mount of Olives, after the artist himself, 3s. 6d.; again, 4s.
3. The Crucifixion, after the same, fine proof, 9s.
4. The Nativity, after the same, no margin but clear, 3s.

Barbiere (Domenico del).—A painter and engraver, born at Florence in 1506. Etchings by this artist are valued on account of their scarcity: they are not, however, at all well executed. His plates are sometimes signed with his name and sometimes with his cipher, "DB" interwoven. Barbiere is perhaps better known by the name of Domenico Fiorentino, or Ricoveri. Bartsch (vol. xvi., p. 355) mentions nine plates by this artist, who was one of Rosso's best pupils. He must on no account be confounded with Dominique Barrière, who was born about 1622 at Marseilles. The ciphers of the two artists are precisely similar, but the style is different.

1. The Feast, and the Figure of Glory (2), £1.
2. The Repose in Egypt, 12s.; again, 15s. 6d.
3. The Stoning of Stephen, good, 18s.
4. Christ Taken Down from the Cross, after Salviati, fine and rare, £2 5s.
5. Venus, Mars, and Cupid, £1 2s.
6. Groups from Michelangelo's Last Judgment, The Punishment of Amphiarus, Mars and Venus, after Rosso, The Banquet, after Primatticio (5), 10s. (a very cheap lot).
7. The Banquet, Figure of Glory, skeletons and academical figures, after Rosso, nymphs dancing, after Primatticio (4), £1 2s. 6d.

Barbieri (Francesco).—*See* **Guercino (Giovanni.**

Bargas (**Alphonse**).—A Flemish engraver, who lived in the early part of the eighteenth century, chiefly noted for a set of four landscapes after Peter Bout, and a set of six others after his own designs. The etchings of this artist are worked slightly, but in a free and masterly style. The pecuniary value would not, however, appear to be very great, as fair examples of either set of his landscapes can occasionally be picked up for a few shillings.

Barlow (**Francis**).—An eminent English engraver, born in Lincolnshire, about 1626. He excelled in the representation of natural history subjects, and in 1665 published a translation of "Æsop's Fables," with one hundred and ten plates after his own designs. Benlowe's Divine Poems, published in 1652 under the title of "Theophila," has many plates engraved by Barlow. A copy of this edition with good impressions of the plates is worth about £5, though more is frequently demanded, and sometimes obtained. Francis Barlow usually signed his plates with his monogram, "F. B.," occasionally found enclosed in a circle. Among his productions may be noted:

1. St. George Slaying the Dragon, 19s.
2. The Last Horse Race Run before Charles II., very rare and curious, £8 10s. 6d.
3. Edward Benlowe, in oval of laurel, rare, £4.

Barocci.—*See* **Barroccio** (**Federigo**).

Baron (**Bernard**).—A French engraver, born at Paris in 1700; died in London in 1767. This artist's engravings, which are numerous, though not destitute of merit, are executed in a coarse and rough manner. His style of engraving seems to have been founded on that of Nicholas Dorigny. Among his best plates may be reckoned the Jupiter and Antiope, a large plate lengthwise, *infra*. A number of the artist's prints are to be found in Boydell's "Collection of Engravings," and all of them are highly esteemed by collectors.

1. Henry VIII. Granting a Diploma to the College of Surgeons; Charles I., on horseback (2), £1 2s.
2. William III., on horseback, after Kneller, 17s.
3. John, Count of Nassau, his Wife and Children, after Vandyck, very fine, 15s.
4. Philip, Earl of Pembroke, and Family, after Vandyck, 17s.
5. Jupiter transformed into a Satyr in Love with Antiope, after Titian, fine, large margin; Heads of Homer, two plates (3); £1 13s. 6d.
6. C. Julius Cæsar, large head crowned with laurel, 19s.
7. The Temptation of St. Anthony, after Teniers, fine, £1 18s.

Baronius.—*See* **Baron (John).**

Baron (John), sometimes called Baronius and occasionally Tolosano.—Born at Toulouse, 1631. This artist is stated by Strutt to have "executed his plates entirely with the graver in a servile, dry manner, very neatly, but exceedingly defective in drawing, expression, and effect." He resided chiefly at Rome, where he worked for some years in conjunction with Cornelius Bloemaert.

1. The Cardinal Aquaviva, fine, 17s. 6d.
2. Marc Antonio Raimondi, 8s. 6d.
3. Raffaelle d'Urbino, 12s.
4. Leonardo da Vinci, fine, 14s.
5. The Stoning of Stephen, after Abbate, 8s.
6. The Virgin in Adoration, after Reni, 9s.
7. St. Romualdus and Monks, after Sacchi, 11s.

Barras (Sebastian).—A mezzotinto engraver, born at Aix in Provence, about 1670, or, according to Bryan, in 1653. Sebastian Barras cannot, by any stretch of imagination, be called a great artist; in fact, his drawing is frequently very defective, and his sudden transition from light to darkness would seem to imply that he was incapable of scraping his plates so as to produce those gradations of shade which are absolutely necessary to the engraver's art. The twenty-seven mezzotintos in the first edition of the collection of Boyer d'Aguilles are, however, distinctly in advance of his other productions,

and, being very scarce, are eagerly sought for by collectors. His portrait of Maharkysus, an Antwerp physician, is also good.

Barrière (Dominique).—Born at Marseilles, 1622. This artist sometimes signed his plates with the cipher "DB." (interlaced), the mark used by Domenico del Barbiere. The styles of the two artists are, however, quite different, and there can be no possibility of a mistake. Some of his plates are found signed in full, "Dominicus Barrière Massiliensis," but this is not often the case. Barrière died at Rome in 1678.

1. Set of marine views, small sea engagements, also a view of the garden of the Villa Aldobrandini (30), 10s.
2. Portrait of John de la Valette, scarce, £1 2s.
3. A view of Frascati, 8s.
4. Hercules, 5s.
5. Several plates of the History of Apollo, 12s.
6. Eighty-four views and statues of the Villa Pamphili; a fair set brings from £2 to £3.
7. Seven views of the Villa Aldobrandini (1649), £1 1s.

Barroccio (Federigo).—Born at Urbino in 1528; died there in 1612. Chiefly famous as a painter. His engravings are admired for their correctness of design and beauty of expression. Among the best of his works are a large arched plate representing the Virgin and Christ appearing to St. Francis, and St. Francis receiving the stigmata or marks said to have been supernaturally impressed upon the bodies of certain persons in imitation of the wounds on the crucified body of Christ. Among the prints of Barroccio (or Barocci, as he is indifferently called) may be noted:

1. The Madonna and the little St. Francis, £1; the same, 16s.
2. The Annunciation, 18s.; the same, 12s.; the same, and the Virgin seated on a cloud, 13s. 6d.
3. The Great St. Francis, £1 15s.
4. The Annunciation, very fine; Christ appearing to St. Francis, fine, £2 2s.

Bartoli (**Pietro Santi**), called Il Perugino.—Born at Perugia in 1635. The plates left by this artist are usually found marked with the initials "P. B. F." His great excellency lay in his power of copying bas-reliefs and other works of the ancients. He drew in a correct style, and his plates, which are mostly etched, are executed in a masterly manner, free from any appearance of labour or effort.

1. Adoration of the Magi, after Raffaelle, £1 1s.
2. Sophonisba before Massinissa, after Romano, 18s.
3. The Continence of Scipio, after the same, 12s. 6d.
4. The Birth of the Virgin, after Albano, fine, 15s.
5. The Marriage of the Virgin, after Berretoni, 8s.
6. Daniel in the Lions' Den, after Cortona, 13s.
7. A set of friezes (12), after Raffaelle, £1 4s.
8. A set of friezes (15), after the same, £1 4s.
9. A set of friezes (15), after the same, inscribed "Leonis X.," &c., £1 4s.
10. Four plates of Jupiter, Mars, Diana, and Mercury, 16s.

Bartolomeo.—*See* **Breemberg** (**Bartholomew**).

Bartolozzi (**Francesco**).—A very celebrated designer and engraver, who was born at Florence in 1725. He died at Lisbon in 1815. This artist engraved a large number of plates, many of which are after his own designs, others being after Cipriani, Angelica Kauffman, Guercino, and other well-known artists. The list of his works given by Mr. Andrew Tuer in the second volume of "Bartolozzi and his Works" numbers no less than 2200 examples, including, however, certain specimens which, though of wonderful workmanship, can hardly be called engravings, such, for example, as tickets for concerts and masquerades. Prints by Bartolozzi are just now in great favour, and, as might be expected, there is little or no difficulty in obtaining specimens, as the shops are crowded with them. It must be borne in mind, however, that many impressions offered for sale are almost, if not entirely, worthless, being taken from old and worn-out plates. This is so with regard to the works of other engravers, though not to the

same extent. The large number of specimens attributed to this artist, and the popular demand for them, has led to a general search, in the course of which inferior impressions are looked upon as better than none, though, from a collector's point of view, the truth of this axiom will be seriously questioned.

Bartolozzi treated a great number of subjects, chief among which may be reckoned (*a*) the fanciful, (*b*) the allegorical, (*c*) classical, (*d*) historical. The popular fancy centres on these in the order named, and the value is consequently enhanced in proportion to the demand. Engravings in red and brown are the most sought after, those in black the least. Etchings after Guercino and prints of the Marlborough gems are, as a rule, unimportant, though there has for some time past been a gradual upward tendency in value; but no reliance can be placed on the vagaries of fashion, upon which the public demand is based.

The following prices are, as usual, extracted from the catalogues of sales by auction. Nos. 19 to 33 inclusive are given by Mr. Andrew Tuer (in the first volume of the work previously referred to) as having realised the prices annexed at a sale which took place on the 12th of April, 1881, at Christie's. At the present time all the prints mentioned below may be worth a little more. No. 5, for instance, "Portrait of Miss Bingham," fine, would bring £3 to £4, and perhaps more, female portraits after Sir Joshua Reynolds being just now much sought after.

1. Venus Chiding Cupid, after Reynolds, fine, 10s.
2. The Seasons, represented by four girls, after Westall and Wheatley, on one mount (4), £1 8s.
3. Portrait of Mr. Philip Yorke, after Sir J. Reynolds, 18s.
4. Portrait of Sir Ralph Abercromby, after Hoppner, proof before letters, 11s.
5. Portrait of Miss Bingham, after Reynolds, fine, £1 1s.
6. Portrait of Lord Clive, after Dance, very fine, £1 12s.

7. Portrait of Mary Queen of Scots and her son, after Zuccaro, proof, brilliant, and very fine, £1 10s. The same, with three others, fine (4), £1 19s.; the same, choice proof, £5.
8. Whole-length portrait of Miss Farren, after Lawrence, £3 3s.
9. The Massacre of the Innocents, from Guido, proof on India paper, before letters, £2.
10. Auld Robin Gray, after Bunbury, proof before artist's name and title; the Dance, after Bunbury, both printed in colours (2), £4 6s.
11. The Misses Beauclerk and the Duchess of Devonshire (2), £2 11s.
12. Woman Taken in Adultery, fine proof; the Circumcision, &c., very fine, 17s.
13. Clytie, after Annibale Caracci, superb proof, £1 5s.
14. Portrait of Dr. Ash, proof, £1 1s.
15. Lord Mansfield, fine proofs, before and with the arms (4), 15s.
16. Mrs. Lenox, after Reynolds, and another, bad impressions, 1s. 6d.
17. Lady Berkeley, Marchioness of Dorset, proof, £1 16s.
18. Henry VI., fine, 11s.
19. Cupid Making his Bow, after Correggio, prints and proofs, £1 4s.
20. Lady Jane Grey Led to Execution, unlettered proofs (3), 19s.
21. The Silence, proof, Clytie (2), 8s.
22. "He was wounded for our transgressions," 7s.
23. Prelude to Matrimony, the Sword, proofs, &c. (3), £2 12s. 6d.
24. Music, History, Earth, after Cipriani (3), 17s.
25. Geography, after the same, 15s.
26. Tancred and Clorinda, after Angelica Kauffman, £1 3s.
27. Telemachus and Mentor in the Island of Calypso, ditto, £1 14s.
28. Winter, Sincerity, ditto, £1 1s.
29. Caractacus Delivered Up to Ostorius, print and proof; Conclusion of the Treaty of Troyes (3), £1 10s.
30. Three of the Months—April, June, and December (3), £2 5s.
31. The Death of Lindamore, &c. (2), £1.
32. A Sacrifice to Cupid, after Cipriani, £2 4s.
33. Coriolanus, after Kauffman, £2 4s.

A number of the original plates engraved by Bartolozzi are still extant, and these include some few in fine

condition, which have only been republished during the last two or three years by Messrs. Field and Tuer, of the Leadenhall Press, 50, Leadenhall Street, E.C., at the prices quoted below. It will, of course, be understood by collectors that these are known as "reprints"—that is to say, impressions taken from the original plates, but not during the lifetime of the engraver. Collectors are of opinion that "reprints" are not of the same importance as original impressions, and the reason probably is that most reprints are necessarily taken from worn-out plates, and the exceptions have to give way to the general rule. The pieces mentioned below are, however, fine, and infinitely preferable to many of the indifferent impressions sold at the shops under the guise of originals.

Clytie, after A. Caracci, £1 5s.
Spring (after Westall), Summer (after Wheatley), Autumn (after Westall), Winter (after Wheatley), set of four, each 12s. 6d.
Loves (oval), after Howes, 1791, 12s. 6d.
Alexander III., King of Scotland, Rescued from the Fury of a Stag by the Intrepidity of Colin Fitzgerald, after Sir Benj. West, 1788, £2 2s.
Lady Smyth and Family, after Sir J. Reynolds, £1 11s. 6d.
St. James' Beauty, after Benwell, 1783, 12s. 6d.
St. Giles' Beauty, after Benwell, 1783, 12s. 6d.
Love and Fortune, after Cipriani, 3s. 6d.
Mansion House Ball Ticket, after Cipriani, 1775, 5s.
Marie Antoinette, after Violet, 1790, 5s.
Paris and Œnone, after Ang. Kauffman, 12s. 6d.
Spirit of a Child Arrived in the Presence of the Almighty, after Peters, 1801, £1 11s. 6d.

CHAPTER XIV.

BARTSCH TO BETTELINI.

Bartsch (**Adam**).—A German engraver, born at Vienna in 1757. Bartsch was the keeper of the imperial collection of prints at Vienna, and the author of the famous "Peintre-graveur," to which we have frequently referred as the standard book on the subject.

1. The works of Adam Bartsch in upwards of 130 pieces, amongst which were many proofs and variations, presumed to have been purchased by the then late proprietor, at Vienna, from the artist himself (130), £9. At the present day this collection would be worth much more.
2. Portrait of himself, proof, 18s. 6d.
3. John Christian Brand, painter, fair, 12s.
4. Michael Wolgemut, painter.
5. Madam Tscida.
6. The Marriage of Alexander and Roxana.

Bary (**Hendrik**).—Born in Holland in 1626. The date of his death is unknown, but he was working at Amsterdam in 1659. Plates by this artist are sometimes found marked "H. Bary," and sometimes, and more frequently, "H. B.," while his style closely resembles that of Cornelius Visscher. This is especially noticeable in the case of his portraits, except that though for the most part finely and neatly finished, they cannot compare with the prints of Visscher in point of talent. Bary's "Summer and Winter," represented by

two children, is, however, an exceptional piece of work, and good impressions readily sell at from £3 to £5, according to condition.

1. Jacobus Batelier, three-quarter length, 5s.
2. Jerome van Berenningki, oval bust, very fine, 12s.
3. David Vlugh, half length, fine, 10s.
4. Johan de Witt, after Netscher, unfinished proof, unique, the head only, 10s.
5. Cornelius Ketel, four lines in Dutch, 3s.

Bas (Jacques Philippe le).—This celebrated engraver was born at Paris in 1708, and died there in 1783. He was a pupil of Tardieu. The artist's great force is stated by Strutt to lie in landscapes and small figures. "His style of engraving is extremely neat, but yet he proves the freedom of the etching, and harmonises the whole with the graver and dry point." Specimens of vignettes by Le Bas may be seen in the 1754 edition of Rollin's "Ancient History," and as his prints are very numerous, there is seldom any difficulty in obtaining a sufficient number of fair examples for a reasonable sum.

1. Landscapes, views in Flanders, after Breughel (8), 12s.
2. Landscapes, after Vandervelde (6), £1 6s.
3. Landscapes, after Wouvermans (10), 18s.
4. Halt of Cavalry, Wild Boar Hunting, &c., after Wouvermans (5), 19s.
5. Various animals, after Oudry (22), 18s.
6. The Adoration of the Kings, after Veronese, fine, large margin, £1 1s.
7. The Chemist, Boors Regaling, the Larder, &c. (5), 18s.
8. The Miseries of War, the Rainbow, the Bowl Players, &c. (6), 18s.
9. Village Merrymakings, the large plates, very fine (4), £1 13s.

Basan (Pierre François).—Born at Paris in 1723; died in 1797. This engraver, of tolerable merit, is chiefly noted as being one of the authors of the "Dictionnaire des Graveurs," first published in 1767, and which became the foundation of other and better-known books of reference. His "Collection de 120 Estampes

gravées d'après les Tableaux et Dessins qui Composoient le Cabinet de M. Poulain," Paris, 1781, 4to, is a choice work of art, which always commands a large price when offered for sale. The artist's prints comprise a portrait of Cardinal Prince de Rohan; "The Card-players," after Teniers; "The Incantation," after the same; "Bacchus and Ariadne"; and some others of less merit.

Basire (James).—Born in London in 1730; died there in 1802. His principal plate, measuring 27in. by 42in., represents "The Field of the Cloth of Gold," and is after the picture at Hampton Court.

1. Sir James Burrow, whole length, 6s.
2. The Embarkation of Henry VIII. at Dover; the Encampment of English Forces near Portsmouth (2), 12s.
3. Le Champ de Drap d'Or, 17s.
4. The Monument of Bishop Fox, after Schnebbelie; View of the Ancient Royal Palace, called Placentia; two monuments (4), 15s.
5. View of Richmond Palace; bust of Lady Digby (2), £1 1s.
6. Arabella Stuart, 11s.
7. Lord Mansfield, æt. 28, fine, 12s. 6d.

Baudet (Stephen).—A French engraver, who was born at Vineuil about 1636; died at Paris in 1711. This artist's prints are, in general, exceedingly neat; but the effect of them is said to be cold and silvery, and the extremities of the figures are heavy and not well defined. When he called in the assistance of the point his work was bolder, and somewhat resembled that of J. B. de Poilly.

1. Set of large landscapes, fine proofs before letters (4), £6 6s.
2. The Elements, after Albano, fine old impressions (4), 17s.
3. Louise, Duchess of Portsmouth, after Gascar, very fine, £2 15s.

Bauduin (Anthony). — Born at Brussels in 1640; died at Paris in 1700. His best plates are landscapes, after the designs of Vandermeulen. They have, in general, a good effect, but are not of much pecuniary value.

Baur (John William).—Born at Strasburg in 1600; died in 1640. This artist's plates are found marked with his name, and sometimes with the letters "WB" interwoven. He engraved a large number of plates from his own designs, and the total number of his productions probably exceeds 500. The engravings from the "Metamorphoses" of Ovid are generally preferred to his other works; they are complete in 150 pieces. The price quoted below for this set (No. 4), described in the sale catalogue as "very fine," and "before any inscriptions," is remarkably small. Such a set ought to be worth £5, or more.

1. A number of etchings (35), 18s.
2. Two different sets of subjects of battles (33), 15s.
3. A number of small theatrical representations, babits of various nations, &c. (58), 17s.
4. A set of illustrations to the "Metamorphoses" of Ovid, before any inscriptions, very fine (150), 19s.

Bause (John Frederick).—Born in Saxony in 1738. A self-taught artist of considerable repute.

1. Sir Francis More, in an illustrated oval, 12s.
2. Frederick II., King of Prussia, oval bust, 10s.
3. La Petite Rusée (called "The Laughing Girl"), after Reynolds, £1 1s.; again, £1 1s.; another impression, fine, £3.
4. Peter the Great, oval bust, in armour, very fine, 10s.

Baxter (George).—A wood-engraver, born at Lewes in 1806; died in 1867. This artist is justly celebrated for his method of printing in oil colours. These oil prints, though at one time out of fashion, are beginning to be better appreciated. The value of an ordinary impression averages 6s. or 8s.

Bazin (Nicholas).—Born at Troyes in 1636; died there in 1710. This artist was a pupil of Claud Mellan, though he never arrived at any great proficiency in the art of engraving. His best print is, perhaps, that of "Saint Marguerite," after Raffaelle, which, if a fair impression, is worth about 15s.

1. St. Jerome, St. Anthony of Padua, St. Benedict, very fine (3), 17s.
2. Madame Guyon, a visionary, 4s. 6d.
3. Father Anthony Verjus, a Jesuit, proof, 9s.
4. St. Francis Xavier, fair, 5s.
5. St. Ignatius de Loyola, 9s.
6. Louis XIV., on horseback, 1682, good, 9s. 6d.
7. Louis, Dauphin of France, 1686, fair, 7s.

Beard (**Thomas**).—Born in Ireland, and living in 1728. A mezzotinto engraver, principally of portraits. He does not appear to have scraped many plates. Smith, in his work on "British Mezzotinto Portraits" (part i., p. 17), only mentions seven. There is, however, a print entitled "Liberality and Modesty," after Guido, which does not seem to have been catalogued by Smith.

1. John Sterne, Bishop of Clogher, 14s.
2. The Archbishop of Armagh, after Ashton, 1728, 12s. 6d.
3. The Countess of Clarendon, after Kneller, 11s.
4. William Conolly, good, 10s. 6d.
5. Thomas Wyndham, good, 8s.; again, 13s.

Beatrici (**Nicolo**), sometimes called Beatricetto, or Beatrizet.—Born in Lorraine about 1500. This artist executed a large number of plates, which are marked either "N. B.," "N. B. L.," or "N. B. L. F." A list of his works is given by Bartsch, vol. xv., p. 240.

1. Henry II. of France, oval bust, very fine, with margin, £18; the same, second impression, £2 4s.
2. Hippolyta, daughter of Ferdinand de Gonzaga, large oval bust, £2 5s.
3. St. Peter Walking on the Sea, after Giotto, 15s.
4. Christ and the Samaritan at the Well, £1 10s.
5. The Last Supper, 10s.
6. The Execution of Eighteen Carthusians, £2 2s.
7. The Lady of Loretto; The Fall of Phaeton, after Michelangelo (2), 10s.
8. The Equestrian Statue of Marcus Aurelius, fine, 16s.
9. Joseph Relating his Dream, after Raffaelle, £1 12s.
10. The Virgin at the Foot of the Cross, after Michelangelo, 16s.
11. The Fall of Phaeton, after Michelangelo, fine, 11s.
12. The Combat of the Amazons, on two sheets, 11s.

13. The Annunciation, first address; Death of Meleager, very fine, &c. (2), 15s.
14. Death of Meleager; Sacrifice of Iphigenia, before the address; Portrait of Michelangelo, very fine (3), 15s. Death of Meleager and others (8), £1 2s. Death of Meleager only, £1.
15. Christ Raising the Daughter of Jairus, 8s. 6d.

Beatricius.—*See* **Master of the Die.**

Beatrizet.—*See* **Beatrici (Nicolo).**

Beauvais (Nicholas de).—Born at Paris about 1690. This artist, though a pupil of John Audran, does not seem to have made exceptional headway, and consequently his prints are not in much request. Among the best may be noted: "St. Jerome," after Vandyck; "Bacchus and Ariadne," after Poussin; and "The Burning of the Fleet of Æneas."

Beauvarlet (Jacques Firmin).—Born at Abbeville in 1733; died in 1798. The style adopted by this excellent engraver is of a dual nature. When first practising his profession he worked with a bold and free grip, but afterwards his style grew neater, and his productions appear more highly finished. His earlier prints are, however, the best, showing that it is not always care and attention that command success. Specimens of Beauvarlet's work always sell well: the prices given below, especially for No. 3, may therefore safely be increased.

1. Portrait of Molière, after Sebastian Bourdon, half length, seated at his secretaire, £1 15s.
2. Fishing and Bird Catching; the Departure and Arrival of the Carrier Pigeon; Crocodile Hunting: all after Boucher (5), 12s.
3. Les Conseuses, after Guido, beautiful proof before letters, £3; the same, proof before letters, £2 10s.
4. La Sultane and La Confidence, after Van Loo, proof before letters (2), £1 7s.
5. The History of Esther, proofs before letters (7), £2 12s.

Beccafumi (Domenico).—This artist, sometimes called Mecarino, was born at Siena in 1484; he died in 1550. Mecarino is celebrated for his execution in mosaics of the

pavement of the cathedral at Siena: a piece of work afterwards engraved by Andrea Andreani. As an engraver he worked excellently, both in wood and in metal, and his plates are found usually marked with his initial, and sometimes "Micarino fe."

Like many other famous artists, Beccafumi contended against great difficulties. Obscurity and poverty were his only sponsors, and so well did his natural talent turn the tables on these disadvantages—if such indeed they were—that he rose from being a sheepboy, and eventually took his place among the most famous artists of the age.

1. A study of two naked figures (1), £1 6s.; the same print, a proof before the name, 16s.; the same, £2 2s.; the same, £1 9s.
2. St. Philip and St. Peter, whole-length figures (2), £1 2s.
3. An Apostle and a figure of Time (2), 18s.; an Apostle and another (2), 16s.
4. The Death of Abel, fine and rare, 17s.
5. The Vintagers, very fine and rare, 11s.
6. Procession of marine monsters, first state before the background, extremely rare, £1 7s.; again, £1 15s.
7. St. Andrew (*chiaro-oscuro*), 17s.
8. St. Peter (*chiaro-oscuro*), £1 8s.
9. Another Apostle (*chiaro-oscuro*), £1 4s.

Beckett (Isaac).—Born in Kent, 1653; date of death not known. This artist, who was a pupil of Lutterel, is entitled to be considered as one of the first native Englishmen who extensively practised, and in a measure founded, the school of mezzotinto engraving. A full description of all his principal works will be found in part i., p. 20, of Smith's "British Mezzotinto Portraits."

It may be stated that, as a general rule, all mezzotinto engravings have risen in value during late years, and choice impressions of Beckett's prints, with full margins, sometimes sell for very large amounts. For instance, Nos. 10, 13, and 31, mentioned below, were cut down at the sides almost to the print, or they would have brought at least as much again. No. 21 comprises two prints, only

slightly cut down. No. 19 was not cut at all, and £4 18s., the price bid for it, illustrates the uncertainty that attends sales by auction. It was worth at least double. Mezzotinto engraving at the present day is usually employed in conjunction with the graver or the point. It is not often that a plate is entirely worked by this method. The time and skill required are so great that it does not pay to produce them.

1. Hadrian Beverland, after Dubois, third state, 11s.
2. Henry Compton, after Riley, before the date, very fine, 10s.; the same, 7s.
3. Count Ferdinand d'Ada, second state, before the name Savage was altered to Smith, brilliant impression, 14s.
4. Duchess of Grafton, after Wissing, brilliant impression, £2 8s; the same, fine, £2 18s.; the same, 10s.
5. Madam Ann Kirk, proof before Cooper's address, £1 3s.
6. Sir Godfrey Kneller, mezzotinto, first state, before Smith's address, £2 4s.
7. Largilliere, his Wife and Children, very fine, but cut, 13s.
8. John, Duke of Lauderdale, after Riley, before Smith's address, £1 11s.; the same, with the address, 10s.
9. Richard Low, after Hays, rare, 15s.
10. Madame Soams, after Kneller, second state, before the name altered from Sooms, £4.
11. Peter van der Meulen, second state, fine, 9s.
12. Dorothy, Countess of Westmoreland, after Riley, £1 3s.; the same, proof, £2.
13. The Lady Williams, after Wissing, second state, before the words, "Cum Privilegio Regis," very fine, £4 12s.
14. The Confession, after Hemskirke, 5s.
15. Bacchus, after Vandyck, fine, 19s.
16. Venus and Cupid, after Titian, fine, 15s.
17. Pan and Syrinx, very rare, 10s.
18. Mrs. Yarborough, after Kneller, fine, £3.
19. John, Lord Sheffield, Earl of Mulgrave, after Kneller, brilliant, in perfect condition, £4 18s.
20. The Earl of Melfort, after Kneller, brilliant, in perfect condition, £3 12s.
21. Thomas Cartwright, Bishop of Chester, after Zoest, very fine, £11; the same, very fine and rare, £8 15s.
22. Edward Wetenhall, Bishop of Cork, very fine and rare, 18s.; the same, fine proof before the name of Beckett, brilliant, 28s.
23. Lady Mary Fielding, fair, 18s.
24. William III., fair, 13s.

25. Lady Bucknell, fair, 12s.
26. Ann Killegrew, fair, 17s.
27. Wriothesley, Duke of Bedford, fair, 16s.
28. Lady Turner, first inscription, fair, 16s.
29. Madam Ann Kirk, after Vandyck; ditto, choice proof (2), £7 7s.
30. Elizabeth, Countess of Chesterfield, after Lely, by Beckett and Browne, proofs (2), £7 7s.
31. Amelia, Countess of Ossory, very fine, £2.
32. Christopher, Duke of Albemarle, in armour, 18s.
33. George, (second) Duke of Buckingham, after Vanelst, choice proof, very rare, £6.
34. Henry, Duke of Norfolk, in armour, fine proof, very rare, £7.
35. "The Duchess of Portsmouth," playing on a guitar, after Laroon, good, £3 3s.

Bega (Cornelis Pietersz). — Born at Haarlem in 1620; date of death, 1664. The best pupil of Ostade, and the least successful. His etchings, which are executed with much spirit, are only thirty-seven in number, and it is worthy of note that thirty-six of them, described as "very fine, with variations," were sold by auction some time ago for £3 1s. This was very little, though at the present day there is no doubt that a similar set would bring more. One of his prints, an assemblage of eight peasants, two of whom are playing cards, was not included in this set; it is exceedingly scarce, and worth in itself two or three guineas if in anything like condition. (*See* Bartsch, vol. v., p. 223.) Most of Bega's etchings represent interior or ale-house scenes, with the latter of which he was very practically familiar. It is said he would only work when driven to do so by the direst necessity. His natural abilities were of the first order, but they were seldom called into play, and never in their full force save in the solitary instance of the "Eight Peasants" mentioned above.

Beham (Bartolomeo).—Born at Nuremberg in 1502; date of death uncertain. This artist is supposed to have been a pupil of Marc Antonio, whose style of engraving

he imitated with great success. His drawing is correct and masterly, his heads are characteristic, and the other extremities of his figures well defined. Some of his plates are marked "B. B.," but the majority do not bear any reference whatever. Plates marked "B" on one of the sides of a cube are supposed to be by this artist, but whether they are so in reality is very doubtful. Bartsch, vol. viii., p. 81, gives a list of sixty-four prints, among which may be noted:

1. Two friezes, 15s.
2. Cleopatra, Lucretia, &c. (10), 16s. 6d.
3. Combats of naked men, &c. (5), 16s.; a combat, &c. (a frieze), very fine and perfect, £6 10s.
4. The Emperor Ferdinand, first state, fine and rare, £3 3s.
5. Portrait of Charles V., very fine and rare, £1 1s.
6. Bust of Leonard van Eck, fine, 18s. 6d.
7. Bust of Erasmus Balderman, 1535, fine, 9s.

The following prints are marked with the "B" on the die:

A naval combat.
Four friezes, with boys playing.
Christ Giving His Charge to St. Peter, fine and rare, £1 10s.
Apollo Causing Marcyas to be Flayed.

Beham (Hans Sebald).—A very famous German engraver, born at Nuremberg in 1500. He was the brother of Bartolomeo Beham, whom he far surpassed in skill. Such of his plates as are marked "ISP" interwoven were engraved at Nuremberg between 1519 and 1530; those marked "ISB" interwoven were engraved at Frankfort between 1531 and 1549. Some of the prints by this artist are very scarce. (*See* Bartsch, vol. viii., p. 112, for a list of 171 pieces.) Hans Sebald Beham is ranked among that class of engravers known as the "little masters."

1. Adam and Eve with the Subject of Death, very fine; a winged Death seizing a young female, fine (2), £2 2s.
2. The Prodigal Son Leaving Home, brilliant, 18s.; the same and others (7), £1 16s.
3. Christ and the Twelve Apostles, fine even set (7), £2 12s.; the Apostles, all fine (4), £3 7s.

4. The Labours of Hercules, very fine (12), 10s. 6d.; the same, very fine (12), 11s.
5. Various of peasants, soldiers, and others (19), £1.
6. A number of ornaments, cups, friezes, &c. (27), £1 6s.
7. St. Sebald; an angel with a hermit (2), 10s.; the same and others (15), 11s.
8. The Seven Planets, wanting the frontispiece (7), £1 1s.; the same, complete, with 3 others (10), 18s. 6d.
9. Lucas Caselli, scarce, 11s.
10. The Village Festivals, very fine (10), £2 7s.
11. Judith with the Head of Holofernes; Job and his Friends, very fine (2), £2 10s.
12. The Triumph, very fine, first state, £1 15s.; the same, fine, 26s.
13. An officer holding his colours, very fine, 18s.
14. A bagpipe player and a flageolet player, accompanied by a woman (1), £3 3s.
15. Two vases, fine and rare (2), £7 3s.
16. Leda, dated 1548, very fine, £2 8s.

Beljambe (Pierre).—Born at Rouen in 1759; died in 1822. The few plates engraved by this artist are not of any importance, and of but little value.

Bell (Robert Charles).—Born at Edinburgh in 1806; died in 1872. Principally known as the engraver of the large plate of Allan's "Battle of Prestonpans." He worked for several years on the staff of the "Art Journal."

Bella Della (Stephano), generally called Della Bella. —Born at Florence in 1610; died there in 1664. This artist, who was the son of a goldsmith, was a pupil of Canta Gallina, the master of Callot. He drew correctly and with great taste, his works also manifesting much genius and vast fertility of invention. The number of his prints reaches nearly 1500.

1. Bernardus Ricci, on horseback, very fine, with margin. £1 2s.
2. View of Paris from the Pont Neuf, before the Weather-cock, View of the Arno, &c. (4), £1 1s.; the same, 19s.
3. Miscellaneous playing cards (140), £2 2s.
4. St. Prospero Descending from Heaven, first state, £1.
5. An altar, early undescribed state before the scratch in the distance, very rare, £1 14s.

6. Raccolta di Vasi Diversi, the set (6), 17s.
7. Ornamenti di Fregi et Fogliani, the set (17), £1 1s.
8. Et Pace et Bello, the set (6), 10s.
9. The Five Deaths, in ovals, 19s.
10. Plan of the Siege of Arras in the year 1641, first state, £1.
11. Views of Leghorn, the set (6), 14s. 6d.
12. The set of upright landscapes (4), 15s.
13. The set of marine views (6), 12s. 6d.
14. The set of shipping pieces (8), £1 1s.
15. Set of views of Amsterdam, Calais, &c. (8), 17s.

Bellange (**Jaques**).—Born at Chalons in or about 1600. An engraver of fair merit. For an account of this artist, *see* Strutt's "Dictionary," vol. i., p. 80. Basan, in his "Dictionnaire des Graveurs," greatly underrates Bellange's talent by estimating it simply as *nil*.

1. The Magi, Virgin and Child, Pilgrim, and Enraged Musician (4), 5s. 6d.
2. The Virgin and Child, surrounded with saints, very fine, with large margin, 12s.
3. The Holy Family and others (8), 14s. 6d.

Bellotto (**Bernard**).—Born at Venice in 1724; died at Warsaw in 1780. This artist's etchings, which are slight in character and all from his own designs, chiefly consist of views of Dresden, Warsaw, and Vienna. The three views in Warsaw are worth, on an average, about £1 5s. the set: at least, good impressions can frequently be got for that sum. This estimate is indicative of the value of the rest of his work.

Benedetto. — *See* **Castiglione** (**Giovanni Benedetto**).

Benoist or **Benoit** (**William Philip**).—Born in Normandy in 1725; died in London, where he resided during the latter part of his life, 1770. He was principally an engraver of portraits, of which the following are a selection; he also engraved some representations of battles after his own designs, and a few book plates, which are all of very little value.

1. Alexander Pope.
2. Sir Isaac Newton, proof, £1 3s. 6d.
3. Albert Haller.
4. Blaise Pascal.
5. Galileo Galilei, after Villamena, good, 18s.; the same, fine, 12s. 6d.; the same, bad impression, 1s. 6d.

Berghem (Nicholas).—Born at Haarlem in 1624; died at Amsterdam in 1683. A pupil of Van Goyen and John Baptist Weeninx. A descriptive catalogue of this artist's etchings was compiled by Henry de Winter, and published at Amsterdam in 1767. Bartsch (vol. v., p. 253) also gives a descriptive list of fifty-six etchings. The "Man's Book" and the "Woman's Book," mentioned below, consist of two sets of eight prints each, representing goats and sheep. They are so absurdly called from the circumstance of the first print in one of the sets representing a male, and in the other a female, peasant. Berghem etched six of these prints on one copper plate, which was afterwards cut, making each print a separate piece. One impression, however, exists, taken from the uncut copper, with all the six prints upon it. This unique specimen sold at the Annesley sale, in 1809, for £12 15s., and was afterwards purchased by the British Museum for £120. It is impossible to say what it would be worth now, but if the simplicity and folly of the opulent class of collectors can be estimated, probably £500, and no doubt there would be a severe competition even at that sum.

1. The Cow at the Watering Place, 7s. 6d.; the same, proof before letters, £1 5s.; the same, second state, fine, £2 4s.; the same, £1 8s.
2. Cows drinking, first state, very fine, £4 10s.; the same, before the name of Berghem, superb impression, £12 10s.
3. Three cows reposing, brilliant proof, £5 5s.
4. A man mounted on a mule, fine proof before the sky, £2.
5. Set of six cows and sheep, called "The Milk Pails," fine, £1 3s.
6. The Woman's Book (6, there should be 8 plates), 18s.; the same, superb, first state (7), £4; the same, 13s.

7. The Man's Book, beautiful proofs (7, there should be 8 plates), £2 10s.; the same, proofs before the numbers (6), £3 3s.; another set, £6 6s.
8. Four sheep, two standing, proof, 15s.
9. Set of upright subjects with figures and animals, and the additional plate, fine (6), £2 6s.
10. Four oblong subjects of animals, proofs before letters, very fine and rare (4), £4 16s.

Bergmüller (J. G.).—Born in Bavaria in 1687; died at Augsburg in 1765. This artist was a painter as well as an engraver, and many of his productions are still to be seen in the private houses of Augsburg. The value of his prints is, however, not great, although, as in nearly every other instance, specimens of extraordinary quality always command their price. A sufficiently good specimen, and one that will illustrate the style of the artist, should be got for about 10s. His plates, sometimes signed with his name, sometimes with the initials "I. G. B.," consist chiefly of Scriptural subjects. The following, however, are among the exceptions:

1. Justice and Peace.
2. The Four Seasons, 1730.
3. The Misfortunes of the Times.
4. The Signs of the Zodiac.
5. Five figures of women, emblematical of the virtues.

Bernard (Samuel).—Born at Paris in 1615; died in 1687. This artist engraved several plates, with the point and in mezzotinto, none of which have any great merit. The value is, for once, commensurate with the quality. Among the examples may be especially noticed the portraits of Louis du Garnier and Sir John Clarke, "The Flight into Egypt," a mezzotinto of "The Ox Market," and another of "The Nativity."

Bernard (Solomon), generally known as "Little Bernard."—This artist was born at Lyons in 1512, and is known to have been living in 1590. The reason why the prefix "Little" should be used in connection with his name is uncertain. Strutt supposes it was "because his

engravings are usually very small;" other authorities, however, think that Bernard himself answered that description. The artist, who worked entirely upon wood, was almost continually employed by the booksellers, and it is consequently in bound books that the collector must look for specimens of his handiwork. Reference can be made to "The Golden Ass" of Apuleius, published at Lyons in 1558, and to the French edition of the Bible, published several times at the same place between the years 1550 and 1580. For each of these, "Little Bernard" executed a considerable number of cuts.

Bertelli (Christofano).—Born at Rimini, in the Duchy of Modena, about 1525; date of death unknown. An engraver of indifferent merit. Among his prints, all of which are formal and stiff, may be mentioned:

1. The Conversion of St. Paul, after Pordenone, good impression, £1 4s. 6d.
2. The Virgin and Infant, with other figures, after Correggio, fair, 8s.
3. The Different Ages of Man, fair, 12s.

Bertelli (Ferrando).—Born at Venice in 1525; living in 1569. This artist's prints are not of much value either from a pecuniary or from any other point of view, nor are they numerous.

Bertelli (Lucas).—Born at Paris in 1516; date of death doubtful, but probably about 1570. Some of this artist's prints are scarce, though not one, even of these, is of much intrinsic value. This is another instance of an engraver's work being sought after for reasons quite unconnected with merit.

1. The Israelites Wounded by the Fiery Serpents, after Michelangelo, 17s. 6d.
2. The Holy Family, in a landscape; the Shepherd's Offering, after Titian, and three others, £1.
3. "Render unto Cæsar," after Campagnola, 13s.
4. The Annunciation, after Titian, fine, 14s.
5. Hippolita Gonzaga, daughter of the Emperor Ferdinand, name signed in full, 18s.

Bervic (**Charles**).—Born at Paris in 1756; died in 1822. A good engraver, whose best print of "The Laocoon" is worth several guineas. Bryan states that a fine proof has sold for as much as £30. The portrait of Louis XVI., after Callet, and "The Education of Achilles," after Regnault, are also very good.

Bettelini (**Pietro**).—An Italian engraver, born at Lugano in 1763; died at Rome in 1825. This artist was a pupil of Bartolozzi, although his style resembles that of Raphael Morghen. His plates are executed in the dotted manner, and some of his finer works are eagerly sought after by collectors (*see* Andrew Tuer's "Bartolozzi and his Works," vol. ii., p. 47). The engraving of the "Entombment," after Andrea del Sarto, is very fine, and a really good impression is worth at least five guineas.

1. Galileo seated, with telescope, proof before letters, £2 5s.; again, after letters, 7s.
2. The Queen of Edward IV., fine proof, £1 17s.
3. Belisarius Begging, inscription "Date obolum Belisario," proof, very fine, £2 15s.; again, fair average impression after letters, 12s.

CHAPTER XV.

BEWICK TO BOLOGNESE.

Bewick (**Thomas**).—Born at Cherryburn, near Newcastle-on-Tyne, in 1753; died at Gateshead on 8th November, 1828. This famous artist has justly been called the reviver of wood-engraving in England, and regarded as the resuscitator of an almost lost art. As a wood-engraver he was equal to any of the ancient masters, and so immeasurably superior to his contemporaries that it may be said he was the founder of a new art based upon all that was correspondingly excellent in the old.

Bewick was apprenticed at the age of fourteen years to Beilby, an engraver, of Newcastle, and while in Beilby's service he engraved a series of diagrams illustrating Dr. Hutton's "Treatise on Mensuration." The execution of this piece of work showed such marked indications of genius that Beilby advised his pupil to devote himself entirely to wood-engraving. This Bewick did, and in 1784 published the first book which brought him prominently before the public, viz., "Æsop's Fables"; the engravings in this, though far surpassed by later productions, are nevertheless incomparably superior to anything previously done in that line. The "Quadrupeds" appeared in 1790, and his great achievement, that with which his name is inseparably associated, the "British Birds," in

1797-1804. It must be remembered that in those days there were no Zoological Gardens where the habits of animals, birds, and reptiles, could be studied, for only sixty years have elapsed since the Zoological Society of London, to which we are now indebted for what the late Mr. John Timbs called "the finest public vivarium in the world," was instituted under the auspices of Sir Stamford Raffles, Sir Humphry Davy, Lord Darnley, and other distinguished naturalists. Bewick, therefore, brought in a familiar form to the homes of the people correct representations of numerous animals which they had never seen, and about which they had, for the most part, entirely false notions. Of the engraver's other productions, the cuts for Goldsmith's "Traveller" and "Deserted Village," Parnell's "Hermit," and Somerville's "Chase," may be specially mentioned. Among Thomas Bewick's separate engravings, his *chef d'œuvre* is known as the "Chillingham Wild Bull," a woodcut 9½in. by 7¾in., published at Newcastle in 1789. Ten impressions were taken off on thin vellum: these are exceedingly scarce and valuable; at a recent sale one of them realised £26. The "Remarkable Kyloe Ox," a copper plate, 13in. by 10in., is also sought after, and frequently realises four or five guineas by auction. "The Cadger's Trot, sketched by T. B., at Edinburgh, 21 Augt., 1823," is Thomas Bewick's solitary specimen of lithography; not more than twenty-five copies were taken, and the drawing was then washed off the stone. A fair impression is worth, probably, a couple of guineas.

John Bewick, the younger brother of Thomas, died at the early age of thirty-five, his last engravings being some of those in Somerville's "Chase" (1795). It is said that in many respects he was the better artist, and that in time he would have proved himself altogether superior to his brother. It is, however, useless to speculate on what might have been, and the probability

is that his premature death added in popular estimation to the genius he undoubtedly possessed.

For a full and complete list of the works illustrated by the Bewicks, the reader is referred to "Hugo's Descriptive Catalogue" (London, 1866), and also to the supplement, published by the same author two years later. The number of wood blocks engraved by Thomas Bewick for books and pamphlets, public companies, exhibitions, races, newspapers, shop cards, invoice heads, and so forth, is simply legion. The following are, however, some of his principal productions. The prices appended are auction prices, extracted from recent reports. These, however, fluctuate considerably, as collectors are very eager to obtain good copies of books illustrated, either wholly or in part, by this great English master, and occasionally the prices paid seem ridiculously high.

1. A Treatise on Mensuration, by Charles Hutton, London, 1770 (no report).
2. The Child's Tutor, third edition, Newcastle, 1772 (no report).
3. Gay's Fables, Newcastle, 1779 (no report); reprinted at York, 1806 (no report), and again at the same place in 1811 (no report).
4. A Pretty Book of Pictures for Little Masters and Misses, Newcastle, 1779 (no report); reprinted in Newcastle, in 4to, 1868, £1 5s. (exceedingly well bound).
5. Æsop's Fables, Newcastle, 8vo, 1818, £1 17s.; large paper, £6 10s. Another edition, Newcastle, 1823, £1 15s. (some leaves were torn).
6. Select Fables, Newcastle, 1784, an excessively scarce book, £11 12s. 6d. Another edition, Newcastle, 1820, £1 18s.; the same on large paper, £6 15s.; the same on largest paper, £11. Another edition, London, 1871, a reprint of the edition of 1784 on largest paper, £2 12s.; only fifty copies printed.
7. Hutchinson's History and Antiquities of the County Palatine of Durham, Newcastle, 1785, and Carlisle, 1794, 3 vols., 4to, £5 (a good sound copy).
8. A General History of Quadrupeds, 1790, demy 8vo, £2 9s.; again, £3 13s.; royal 8vo, very rare, only 100 copies printed, £31 10s. Another edition, Newcastle, 1791, demy 8vo, about £2; royal 8vo, £12 5s. Another

edition, Newcastle, 1792, demy 8vo, about £1 10s.; royal 8vo, £2 10s. Another edition, Newcastle, 1800, demy 8vo, £1 11s.; royal 8vo, £1 18s.; again, £4 7s.; imperial 8vo, about £6. Another edition, Newcastle, 1807, demy 8vo, about £1 5s.; royal 8vo, £4; again, £2 12s. Another edition, Newcastle, 1811, demy 8vo, about £1; royal 8vo, about £1 10s.; imperial 8vo, about £2. Another edition, Newcastle, 1820, demy 8vo, £1 8s.; royal 8vo, about £2 10s.; imperial 8vo, about £3 10s. The eighth and last edition published during Bewick's lifetime, Newcastle, 1824; values about the same as those of the 1820 edition.

9. Goldsmith and Parnell's Works, London, 1795, 4to, £1 5s.; royal 4to, £5 10s.; again, £2 10s.; a fair average value lies between these amounts.
10. Oliver Goldsmith's Works, Hereford, 1795 (no report).
11. Somerville's Chase, London, 1796, royal 4to, £3 5s.; again, £3 10s. Another edition, royal 8vo, 1802 (no report).
12. History of British Birds, Newcastle, 1797, demy 8vo (no report); thin royal 8vo (no report); thick royal 8vo, £18. The second volume of this edition did not appear until 1804, the 2 vols., demy 8vo, £3 17s. 6d., royal 8vo, £9 17s. 6d.; again, £14; imperial 8vo, £43. Another edition, Newcastle, 2 vols., 1805, royal 8vo, £5 7s. 6d.; imperial 8vo, about £8. Another edition, Newcastle, 2 vols., 1809, demy 8vo, £1 10s.; again, £2 18s. Another edition, Newcastle, 2 vols., 1816, demy 8vo, £1 15s.; royal 8vo, £8 8s. Another edition (and the last published during Bewick's lifetime), Newcastle, 2 vols., 1821, demy 8vo, about £2; royal 8vo, £3 2s.
13. A Supplement to the History of British Birds, Newcastle (no date), demy 8vo, in a paper cover (no report). Another edition, Newcastle, 1821, royal 8vo, £2 17s.
14. The Sportsman's Cabinet, 2 vols., 1803, 4to, £3.

For many other works illustrated by Bewick, *see* Hugo's "Bewick Collector," Slater's "Library Manual" and the same author's "Book Prices Current;" and look particularly under the names Goldsmith, Bloomfield, Blair, Burns, Somerville, Thomson, Beattie, and Robert Ferguson.

Bickham (**George**—father and son).—These engravers, the elder of whom died in 1769, and the younger

in 1849, were artists of inferior merit, but, strangely or not, specimens of their work occasionally bring high prices. Bickham junior engraved the portraits of his father and himself, and these are looked upon as the finest examples.

1. George Bickham, the elder, life size, fine and rare, £3 18s.
2. John Clarke, after Fisher, brilliant, £2 4s.; the same, fine, £2 6s.
3. George Shelley, fine, 15s. 6d.; the same, brilliant proof, £1 15s.
4. A study of trees (etching), 4s.
5. Portraits of writing masters, very fine (3), £1 1s.
6. Elizabeth of York, proof, £1 2s.
7. The Whigs' Medley, very fine, 18s.

Binck (Jakob).—A German engraver, born at Cologne about 1500. This artist is said to have been a pupil of Albert Dürer and Marc Antonio. He worked entirely in wood, and his prints, which are very numerous, are generally either marked with the letters "I. B.," or with the cipher "ICB" interwoven. This artist ranks high in the class of engravers known as the "little masters." His productions, about 140 in number, are generally very neat, and possess much merit, though his style of engraving is not always the same. Bartsch (vol. viii., p. 249) thus classes his works: Biblical subjects, sixteen prints; the Virgin and saints, nine prints; fabulous subjects, thirty-two prints; subjects of soldiers, villagers, &c., twenty-nine prints; portraits, eight prints. The print of Christian III. of Denmark (*infra*, No. 6) is not mentioned by Bartsch.

1. Adam, Eve, Lot, David, Judith, Murder of the Innocents, and Christ at the Well, 19s.
2. Portraits of Binck and Gassel, 17s.
3. St. Jerome, in a landscape, £1 12s.
4. Virgin and Child, after Dürer, different ornaments (11), £1 3s.
5. Christian II. of Denmark, very fine, £5 5s.
6. Christian III. of Denmark, bust in an archway, very fine, £2 5s.

Bird—(Master of the).— *See* **Porto (Giovanni Battista del).**

Biscaino (Bartolomeo).— Born at Genoa in 1632; died in 1657. This artist left behind him some few etchings, which are executed in a style somewhat resembling that of Castiglione, but more finished and determined. He sometimes marked his plates with his initials, "B. B."

1. The Nativity; same subject, with counterproof; and the Padre Eterno, a half-length figure in the clouds (4), £1 7s.; the Nativity and the Finding of Moses (2), 14s. 6d.; the Nativity with the Circumcision (2), 13s.
2. Holy Family, same subject, Galatea (3), £1 1s.
3. Holy Family and reverse, Adoration of the Magi and reverse, the Finding of Moses (5), £1.
4. The Holy Family, Virgin and Child, St. Christopher, fine, £2 4s.
5. The Finding of Moses, Nativity, and Holy Family, &c., very fine, £3 18s.
6. Herodias with the Head of St. John, fine and rare, £1 8s.

Bischop (John de).—Born at the Hague in 1646; died in 1686. The works of this artist are numerous. They consist almost entirely of etchings, worked in part with the graver, and, though slight, are spirited and pleasing. Among his best prints are those mentioned below. The name "Bischop" is occasionally found written "Bisschop," and the artist also adopted a Latinised version, viz., "Episcopus." His most important work was a set of prints for the "Paradigmata Graphices Variorum Artificum," published in folio, 1671.

1. Christ and the Woman at the Well, after A. Caracci, fine, 15s.
2. Joseph Distributing Corn in Egypt, fine proof before letters, and the same in the usual state (2), 13s. 6d.; the same with the Martyrdom of St. Lawrence (2), 16s.

Blackmore (John).—An English mezzotinto engraver, born in London about 1740; died about 1780. Smith, in his "British Mezzotinto Portraits," mentions seven

prints by this artist, who only worked for about three years (1769-71). Among these prints may be noted:

1. Portrait of Samuel Foote, after Reynolds, fine, but no margin, £1 2s.
2. Portrait of Henry Bunbury, after the same, perfect, £2 14s.; again, £1 1s.
3. A Dutch Lady, after Hals, fair, 13s.

Blake (William).—Born in London in 1757; died in 1827. This extraordinary man, who was wholly occupied by day in the pursuit of his absorbing art, and by night with dreams, was a pupil of James Basire. His earliest print, "Joseph of Arimathea among the Rocks of Albion," is dated 1773, and this was no doubt executed in the days of his apprenticeship. It is excessively scarce, and, when met with, always commands a high price.

Blake's great charm, and one moreover which has commended itself to a large section of the higher order of artistic collectors, lay in his extraordinary inventive designs, many of which he declared had been revealed to him by spirits in visions and dreams. His "Songs of Innocence," which appeared in 1787, and his "Gates of Paradise," 1793, have both letterpress and designs taken from sheets of copper. He first drew the complete design, letterpress and all, and then stopped it out, after which the rest of the plate was eaten away by acids in the usual manner. Blake declared that this process was revealed to him by the spirit of his elder brother Thomas, and his character for veracity was such that there can be no doubt he firmly believed this to be a fact. All the books containing Blake's plates are scarce; in fact, it may be said that before long the originals will be quite unattainable. As an example, it may be mentioned that a large-paper copy of "Jerusalem," which contains 100 engraved pages in gold and colours, brought no less than £166 at a sale in June, 1887, while in March, 1888, "America, a Prophecy," 1793, folio, brought £23, and "Poetical Sketches," 8vo, 1783, £16. A bookseller would

charge considerably more than the above prices. Mr. W. Muir has issued many coloured *facsimiles* of the originals, which may sometimes be met with. The series includes "Visions of the Daughters of Albion," 1884, "The Book of Thel," "Songs of Innocence," 1834, "Songs of Experience," 1885, "Marriage of Heaven and Hell," 1885, and "Milton," 1886. Even these sell for high prices, and for a copy of the reprint of "Milton," a bookseller will charge as much as £7 or £8. The others, though not worth so much, are still costly. Among the twelve "Inventions" for Blair's "Grave" is "The Old Man at Death's Door," probably one of the best-known designs extant.

Blake died, so his biographers say, in happy poverty. His confiding and dreamy nature would not permit him to exact the value of his labour, and he was consequently taken advantage of on all occasions. His designs for Blair's "Grave" only produced twenty guineas, a sum of money which, under the circumstances, can only be described as ludicrous. For general information relating to the artist's life and genius, *see* Gilchrist's "Life of William Blake," London, 8vo, 1880.

Bleck (Peter van).—Born in Flanders in 1695; died in London, 1764. This artist's engravings are said by Strutt to be all in mezzotinto, some of them being clearly scraped and possessing great merit. The best are the portraits of Griffin and Johnson, mentioned below, and a portrait of Mrs. Cibber in the character of Cordelia.

1. Benjamin Griffin and Benjamin Johnson, in character, second state, cut, 7s.
2. Owen MacSwiny, first state, 12s.
3. Richard van Bleck, second state, 10s.; the same, 15s.
4. Landscape after Vogelesanck, fine, 19s.
5. Mrs. Ellen Gwynn, fine, £2 5s.; another impression, very fine, £6 6s.

Blecker (J. G.).—Born at Haarlem about 1600; living in 1643. Blecker was a painter as well as an engraver.

He was an artist of moderate ability, and engraved many subjects from his own designs, as well as others from Cornelis Poelemburg in the style of Rembrandt.

1. Cattle, and shepherd playing his pipe; the Lystrians Wishing to Sacrifice to St. Paul (2), 9s.
2. The Waggon with four wheels; ditto with two wheels, and the Market Cart (3), £1 15s.
3. The Angel and Abraham; Jacob and Rachel, very fine and rare (2), 17s.
4. Landscape with cows; woman milking; the Market Cart (3), fine and rare, 19s.

Bloem (A.).—*See* **Bloemaert (Abraham).**

Bloemaert (Abraham).—Born at Gorcum in 1567; died at Utrecht in 1647. This artist's prints are sometimes signed with his name, but more frequently marked "Ab.," "Bl. in.," "Bl.," or "A. Bloem." Abraham Bloemaert was chiefly celebrated as a painter, but the few engravings which are attributed to him are executed in a very clever and masterly manner. The outlines of his prints in *chiaro-oscuro* were not (contrary to the usual custom) cut on blocks of woods, but were etched on copper: these prints are rare and valuable. The following etchings are by this artist:

1. St. John with a lamb, fair, 13s.
2. The Magdalen Penitent.
3. St. Peter Penitent, fine, 12s.
4. Juno.

The following are prints in *chiaro-oscuro* by Abraham Bloemaert.

5. Moses and Aaron (2), fine and rare, £3 2s. 6d.
6. The Magdalen with a crucifix.
7. A naked infant, after Titian, fine and rare, £2 2s.
8. A woman with a veil.
9. St. Jerome, reading, fine and rare, £3 10s.

Bloemaert (Adrian).—*See* **Bloemaert (Frederick).**

Bloemaert (Cornelius).—The fourth and youngest son of Abraham Bloemaert. Born at Utrecht in 1603; died at Rome in 1680. This very famous engraver was

a pupil of Crispin de Passe, and, like his master, worked entirely with the graver. His prints are very numerous, and some of them are extremely difficult to procure. The best is that called "The Holy Family of the Spectacles," so named because Joseph holds a pair of spectacles in his hand. It is a medium-sized upright plate, and is after Annibale Caracci. Many of this artist's prints are after Abraham Bloemaert.

1. Virgin and Child, 6s.
2. The Nativity, after Raffaelle; the Holy Family, after Caracci, both very fine, £1 7s. 6d.
3. St. Anthony of Padua, after Ciro Ferri, a curious unfinished proof, £1 1s.
4. Illustrations to Ovid's "Metamorphoses," from the designs of Diepenbeke, fine impressions (61), 11s.
5. Saint Margaret, after Caracci, fine; the Adoration of the Shepherds, after Raffaelle, very fine and rare; the Holy Family, after Parmiglano, very fine (3), 18s.
6. Christ at a table with His disciples, after Ferri.
7. The Resurrection, after the same.
8. St. Peter Raising Tabitha from the Dead, after Guercino, extremely fine, £2 10s.; again, £1 16s.
9. The Genius of Poetry Distributing Wreaths.
10. St. John in the Wilderness.

Bloemaert (Frederick).—The third son of Abraham Bloemaert; born at Utrecht in 1600. His principal work consists of a drawing-book containing 173 plates. None of his prints are of any great value, but they are often purchased by collectors for purposes of comparison with the works of Abraham and Cornelius.

Henry and Adrian Bloemaert, two other artists, were both sons of Abraham Bloemaert, and are credited by M. Heineken with several plates consisting of portraits and other subjects. Further than this, nothing seems to be known concerning them, and their works are of no importance.

Bloemaert (Henry).—*See* **Bloemaert (Frederick).**

Blon (James Christopher le).—Born at Frankfort in 1670, and died in 1741. This artist studied under

Carlo Maratti, and was the discoverer of the system of printing mezzotinto plates in colours, so as, in some faint degree, to imitate the pictures of which they were copies. In this manner he executed in England several large plates from pictures of the greatest masters, and disposed of the prints by lottery. He did not succeed, however, in making any headway, and died in a Paris hospital, destitute of the hundredth part of the present sale price of any one of his prints.

1. St. Catherine, after Corregio, printed in colours, rare, but badly cut, £1 10s.
2. King George II. in armour, an oval in a square, printed in colours, signed in gold, cut, £3 12s. 6d.
3. Charles Lewis, Count Palatine, half sheet, very fine and scarce, £12; again, £15 15s.
4. Portrait of the children of Charles I., £3 10s.; again, £6 6s.; again, £7 7s.

Blooteling (Abraham).—Born at Amsterdam in 1634; died there in 1700. This excellent artist worked both with the graver and in mezzotinto. His plates are sometimes marked with his name and sometimes with the monogram "CB." Blooteling is generally considered to have been a pupil of Visscher. His mezzotintos are especially rare and valuable, and examples when they occur for sale are eagerly snapped up by collectors.

1. Hieronymus van Beverninck, after Vaillant, oval bust, first state, very fine, 15s.; the same, proof before letters, with margin, £1 5s.
2. Thomas Osborne, Earl of Derby, oval bust, after Lely, fine, £2 10s.
3. The Right Hon. Charles, Earl of Derby, oval bust in armour, £1 8s.
4. Constantinus Hugenius, after Vaillant, bust in oval frame, brilliant proof before all letters, 10s.; the same, very fine, £1.
5. Egbert Meesz Kortenaer, Dutch Admiral, after Van der Helst, bust in armour, brilliant proof before all letters, £3.
6. Christian Hugenius, three-quarter length in oval, first state, 9s.; the same, second state, 8s.

7. Franz van Mieris, Dutch painter, proof before letters, £1 10s.
8. Michael Andriensz de Ruyter, Dutch Admiral, bust in oval, after Jan Lievens, 15s.; the same, first state, £1 3s.
9. Prince Rupert, nephew of Charles I., after Lely, bust in oval of laurel, £2 9s.; the same, 14s.; the same, fine, £5 15s.
10. Augustus Stellingwerf, Dutch Admiral, after Van der Helst, half length, resting on a cannon, fine, £1.
11. Cornelis de Wit, Dutch statesman, bust in oval, mezzotinto, 1680, after De Banck; Cornelisz de Witte, Vice-Admiral van Holland, &c., half length, after H. Sorch (2), £4 6s.
12. Virgin and Infant Saviour, and the Marriage of St. Catherine, proofs before letters (2), £1 8s.
13. Bishop Stillingfleet, proof before letters, £2 2s.; the same, fine proof before letters, £2 18s.
14. A miser pointing to a coin, very fine, 16s.; again, 12s.
15. Anne Killigrew, brilliant impression, £1 10s.
16. Charles II., after Lely, brilliant impression, £3; the same, £1 16s.
17. Henrietta Maria, brilliant, rather worn, 18s.
18. Judith with the Head of Holofernes, very fine, £1.
19. Catherine of Braganza, mezzotinto, after Lely, very fine, £1 16s.; the same, fine proof, £3 3s.
20. Portraits of the Duke of Monmouth and of the Earl of Sandwich, after Lely, fine (2), 15s.; Duke of Monmouth, extra fine, £5 2s. 6d.
21. Portraits of the Earl of Danby and Van Craven, the latter a proof before letters, very fine (2), 18s.
22. Portrait of Bidloo, proof before letters, £1.
23. Portrait of Admiral van Tromp, after Lely, very fine, 17s.
24. Portrait of G. J. Vossius, 14s.; the same, £1 8s.
25. Portrait of Charles, Earl of Carlisle, 11s. 6d.; the same with Cecil, Lord Baltimore, proof and letters, £4.
26. Portrait of Queen Mary, with another of the same by Houbraken (2), 11s.
27. Portrait of Edward, Earl of Sandwich, £1; the same, beautiful proof before letters, £10.
28. Portrait of Louise, Duchess of Portsmouth, 10s.
29. Portrait of Anthony, Earl of Shafteshury, after Greenhill, fine and rare, £4 7s.
30. Nathaniel Highmore, M.D., oval, fine proof, £7 2s. 6d.
31. William III., Prince of Orange, fine, 10s. 6d.
32. Thomas Belasyse, Viscount Fauconberg, in armour, after Beale, fine and scarce, £5 5s.

BM (Master of the Monogram).—*See* **Master of the Monogram BM.**

Bocholt (Francis von).—An old German engraver, who lived about the middle of the fifteenth century. His plates, which are chiefly copies after those of Schoengauer and Van Mechelen, are generally found marked "F. *v.* B." For a list, *see* Bartsch, vol. vi., p. 77.

1. The Judgment of Solomon, £3 3s.; £2 12s. after Mechelen.
2. St. Andrew, after Schoengauer, £2 4s.
3. St. Michael, after Schoengauer, £4 16s.
4. St. Christopher, £4 4s.
5. St. John the Baptist, £2 2s.
6. St. George, after Mechelen, £6 6s.
7. Ornaments, with flowers, &c., 16s.
8. Samson Strangling the Lion, from his own design.
9. Two men quarrelling, from his own design.
10. A friar struggling with a girl, from his own design.

Boel (Cornelis).—A Flemish engraver, born about 1580.

1. Henricus Princeps Walliæ, oval, extra fine, £2 5s.
2. The set of oval plates for the Fables of Otho Voenius.

Boel (Coryn).—Born at Antwerp about 1620. His chief work consists of a number of plates for the book called "Teniers Gallery."

1. Various small etchings, after Teniers (14), £1 1s.; the same (14), 17s.
2. Interiors, after the same (9), £1 5s.
3. Shepherdess repulsing a man, 17s.
4. A set of monkeys, and two others (9), 11s.

Boëtius.—*See* **Bolswert (Boëtius Adam).**

Boëtius (Christian).—Born at Leipsic in 1706; died at Dresden in 1782.

1. The Madonna of the Meyer Family, in the Dresden Gallery, after Holbein, 14s.
2. His portrait, 1771, fine and rare, £1 2s. 6d.
3. Portrait of Charles Hutin.
4. Portrait of J. Cassanova.
5. The interior of an inn, after Wyk, fine, 17s. 6d.
6. Sportsman at the door of an inn, fair, 12s.

Boissard (Robert).—A French engraver, born at Valence about 1590. Strutt and Bryan practically ignore this artist, and he does not seem to have been noticed by any authority except Florent le Comte, who says he was an engraver of portraits and lived in England. The set of admirals is, when complete, very rare, and the prices mentioned below (No. 2) would be considerably exceeded at the present day. The prints were in fine condition. Bryan, in a short notice consisting of nine lines, says that Boissard was born about 1570, and credits him with four prints, two of which were probably executed by another artist altogether.

1. Captain Robert Candish, Captain Christopher Carleill, Sir Humphrey Gilbert, Sir John Hawkins, Sir Martin Frobisher, all very rare (5), £2 3s.
2. The set of admirals, as above, with Sir Francis Drake (six prints in all), sold at the Bindley Sale as follows:—Sir Francis Drake, eight English verses, £1 15s.; Sir John Hawkins, eight English verses, £1 13s.; Sir Martin Frobisher, six English verses, £1 11s. 6d.; Sir Humphrey Gilbert, six English verses, £3; Captain Carleill, six English verses, £1 11s. 6d.; Captain Thomas Cavendish, six English verses, £1 11s. 6d.
3. Captain Thomas Cavendish, Captain Christopher Carleill, Sir Martin Frobisher, Sir Humphrey Gilbert, and Sir John Hawkins, fine and very rare (5), £5 10s.
4. Robert, Earl of Essex, £2; another portrait, inscribed "the most noble Robert, Earle of Essex and Ewe," fine and very rare, £7 7s.
5. Henry II., Prince de Condé, three-quarter length, £2 14s.
6. Henry IV., King of France and Navarre, first undescribed state before the engraver's name, £2 15s.; the second state of this print bears the engraver's name, and date 1599; a third state has "Agé de 51, 1603."

Boissieux (John James).—An engraver who excelled chiefly in landscapes. He was born at Lyons in 1736, and is known to have been living in 1797. His prints (nearly 150 in number) are generally found marked with the ititials "D. B."

1. Landscapes, after Claude, &c.; and others from his own designs (12), £1.
2. The Mountebank, man teaching boy to read, and various studies (15), £1 2s.
3. The Temple of Cecilia Metella, Bridge of Lucano, Temple of the Sun, &c., early states (5), 15s.
4. Various landscapes, studies of heads, &c., two of them on satin (9), 11s.
5. The Quack Doctor, after Du Jardyn, good, £1 8s.
6. An old man, with a boy reading, fair, 8s.

Boivin (**René**).—Born at Angers about 1530; died at Rome in 1601. This artist sometimes signed his plates "Renatus," and sometimes with a cipher composed of R and B. His plates are in general executed with the graver only, and in a manner much resembling that of Cornelius Cort. Boivin's works, though not held in the highest estimation, are by no means devoid of merit.

1. A set of the History of Jason, brilliant impressions (25), £2.
2. The Holy Family, after Raffaelle; Susanna and the Elders, females dancing round a tree, Hercules (4), £1 11s. 6d.
3. Twelve portraits of ancient poets and philosophers, fair, £1 3s.
4. Portrait of Clement Maro, 1556, fair, 8s.
5. Banditti robbing a cart, good, 15s. 6d.

Bol (**Ferdinand**).—Born at Dort in 1611; died at Amsterdam in 1681. The etchings of this master are highly esteemed. He was a pupil of Rembrandt. Bol's etchings are bold and free. The lights and shadows in them are powerful and broad, which renders the effect very striking; but they want that lightness of touch and admirable taste which those of Rembrandt possess in so great a degree.

1. The Sacrifice of Isaac, very fine, 9s.; same and two others (3), 16s.; the Sacrifice, superb impression, £4 6s.
2. St. Jerome, 5s.; the same, with an impression of the Holy Family (2), 8s.; St. Jerome, extremely fine. £1 5s.

3. An old man leaning on a stick, a young man with a pointed hat, and the woman with a pear, all very fine (3), £1 3s.
4. Gideon's Sacrifice, and an interior, very fine (2), 13s.
5. The astronomer, old man in a cap, the officer, man in a cap, and a young woman, very fine (6), £2 14s.

Bol (Hans).—A Flemish engraver, born at Mechlin in 1534. He etched several plates from his own designs, and also executed several engravings. The marks used by this artist are "H. B.," and occasionally "HBol." Bol died in 1593 at Amsterdam. His prints are neither numerous nor valuable.

1. A set of fourteen landscapes, 10s. 6d.
2. The Reconciliation of Jacob and Esau (circular etching), 5s. 6d.
3. The Servant of Abraham and Rebecca (circular etching), 7s.
4. The Man Catching the Goose, good, 12s.; again, 13s. 6d.

Boldrini (Niccolo).—A wood-engraver, born at Vicenza about 1510; living in 1566. This artist is frequently confounded with Niccolo Vicentino; in fact, this is so universal that it is impossible to say which of the two executed some of the following:

1. The Deluge, after Titian, first state, very rare and fine, 17s.
2. Venus and Love, after Titian, cut, 9s.
3. The Entombment, after Parmigiano, very rare, £1 1s.
4. The Six Saints, after Titian, 15s.
5. St. Jerome in the Desert, after Titian, fine, 15s.
6. St. Francis Receiving the Stigmata, after Titian, 5s.
7. The Doge Donato Kneeling to the Virgin, after Vecellio, on two sheets, 12s.
8. An ape and two young ones, with serpents, 6s.

Bolognese (Il).—*See* **Grimaldi (Giovanni Francesco).**

CHAPTER XVI.

BOLOGNINI TO BYE.

Bolognini (**G. B.**).—A pupil of Guido Reni. Born at Bologna in 1611; died there in 1688. Most of his etchings are after Reni.

1. Christ Appointing St. Peter Chief of the Church, after Reni, 5s.
2. Christ's Charge to Peter; the Murder of the Innocents (2), 13s.
3. Bacchus and Ariadne, on three sheets, fair, 9s. 6d.
4. The Crucifixion, fair, 6s.

Bols.—*See* **Bolswert** (**Scheltius**).

Bolswert (**Boëtius Adam**).—Born at Bolswert in 1580; died at Antwerp in 1634. This artist commonly signed the prints engraved by him with the first of his baptismal names "Boëtius," but sometimes he substituted the second and omitted the first, causing great inconvenience to the earlier commentators, who have, in many instances at least, made two artists of the same person. Bolswert was a very successful imitator of the style of the Bloemaerts.

1. Louis William, Count of Nassau, after Mireveldt, 10s.
2. Margareta Princeps Lotharinga Ducissa, &c., after Vandyck, third state, 13s. 6d.
3. A set of twenty landscapes, after Bloemaert, 4s.
4. A set of the Life of St. Augustin, different sets of sacred hermits, landscapes, &c. (119), £1.
5. Ferdinand, King of Bohemia, after Miervelt, 11s. 6d.

Bolswert (Scheltius).—The younger brother of the preceding. Born at Bolswert in 1586. A very distinguished artist, who worked entirely with the graver. His plates are generally signed "Bols," and some of them are very scarce and valuable.

1. The Brazen Serpent, a brilliant impression, £4.
2. Virgin and Infant Saviour, Holy Family, &c., first address, fine, £1 1s.; the Holy Family, after Vandyck, very fine, with good margin, £1 15s.
3. The Daughter of Herodias with the Head of John the Baptist, fine proof before letters, £2 10s.
4. The Crucifixion, beautiful proof before letters, £1 11s. 6d.; the same, first address, together with the same between the two thieves, very fine (2), £1; the same, 16s.
5. The Four Evangelists, the Fathers of the Church, both fine (2), 18s.; the Evangelists, first state, brilliant, £1 6s.
6. The Assumption of the Virgin, first address, and another, both fine (2), 18s.
7. Christ Crowned with Thorns, first state, before the cross lines on the soldier's leg, very fine, £10.
8. Landscapes (3), 16s.; ditto after Rubens (2), superb proofs, £3 19s.
9. Justus Lipsius, three-quarter length, holding book, half-open, after Vandyck, first state, extremely rare, £2 3s.; the same, fourth state, very fine, 16s.
10. The Lion Hunt and Silenus, both after Rubens, 10s.
11. The Virgin and Child, after Quellinus, unfinished, proof, unique, £1 1s.; the same, after Rubens, first state, very fine, £1 11s.
12. Frederick of Bohemia, and the same by Iselburg (2), £1 1s.
13. Elizabeth of Bohemia, and the same by Virtue (2), £1 13s.

Bonasoné (Giulio).—A very famous artist, born at Bologna about 1498. His prints are generally worked with the graver. He was a pupil of Marc Antonio, and his plates are marked either with his name or as follows: "B," "I. B. F." For a list, *see* Bartsch, vol. xv., p. 103.

1. The Creation of Eve, after Michelangelo, £1 8s.; the same, first impression, £2 15s.; again, £1 6s.
2. Noah and his Family Leaving the Ark, 7s. 6d.; the same, 5s.

3. Judith and Holofernes, after Michelangelo, £2 2s.; the same, 17s.; again, 15s.
4. The Madonna Fainting, after Raffaelle; the Madonna and Child (2), £1 14s.; the same, £1.
5. The Holy Family, after Parmigiano, both plates (2), £2 2s.; the same, £2.
6. The Madonna and Child in the Clouds, £1 11s. 6d.; the same, £1 1s.
7. The Birth of St. John the Baptist, after Pontormo, £1 14s.; again, £1 7s.; again, very fine, £2 10s.
8. Clelia Passing the Tiber, after Polidoro, £1 15s.; the same, first state, 18s.; the same, 14s. 6d.; the same, superb, first state, £5.
9. The Entrance of the Wooden Horse into Troy, after Primaticcio, £3 5s.; again, 15s.; again, 14s.; again, 18s.
10. Apollo and Marsyas, £1 11s. 6d.
11. The Chariot of the Sun, £3 1s. (The artist's best print.)
12. Cupid Surprised in Elysium, £1 16s.; again, £1 5s.; again, £1.
13. Venus and Cupid in a Car drawn by Swans, £2 2s.; again, £1 10s.
14. The Rape of Europa, £1 1s.; the same and another (2), 10s.
15. The Bath, £2 15s.; the same, 15s.; the same, brilliant impression, £1 16s.
16. Portrait of Phillip II. of Spain, rare, £3 15s.; the same, £4 4s.; again, £2 8s.
17. Portrait of Cardinal Bembo, £2 12s. 6d.; again, 11s.
18. Portrait of Cardinal Ardinghello, £4; the same, first state, very fine, £1 12s.
19. The Resurrection, copy after Parmigiano, very fine, £1 4s. (this, if genuine, sold for about a fifth of the real value); again, £1 18s.
20. Portrait of Raphael Sanzio, very rare, £6.
21. Portrait of Pope Marcellus II., half length, rare, 12s.; the same, second state, £1 4s.
22. Scipio Wounded—Pan seated near a nymph (2), 12s.; Scipio Wounded, £1.
23. St. Dominico Preaching, with vignettes, £1 6s.
24. The Life and Passion of Christ (28), £1 1s.
25. Christ on the Cross, after Michelangelo, and the Entombment of Christ, after Titian (2), £1 13s.
26. St. Roch, after Parmigiano, £2; the same and St. Mark (2), 13s.; the same, very fine, 15s.
27. St. Cecilia, after Raffaelle, £2 2s.
28. St. Mark, after Del Vaga, £3 15s.
29. St. George and the Dragon, after Romano, 16s.

30. The Last Judgment, after Michelangelo, £1 1s.
31. Circe, after Parmigiano, proof before painter's name and before angular compartments, £7; the same and two others, 8s.
32. Jupiter and Juno, £1 9s.
33. The Aurora, 16s.
34. Alexander and Roxana, 19s.; the same, superb impression, very rare, £1 2s.
35. The set of the History of Juno (22), £2 6s.; again, £1 5s.
36. Ulysses and Calypso, with Mercury Descending from the Heavens, beautiful proof, before the clouds, £11 11s.
37. St. Peter and St. John at the Door of the Temple, after Del Vaga, very fine, with large margin, 16s.; the same, a brilliant impression, £1 1s.
38. Scipio and Hannibal, after De Caravaggio, very fine, 19s.

Borcht (Heinrich van der).—A painter and engraver of some eminence: he was born at Brussels in 1583, and died at Antwerp in 1660. His few etchings are from plates carefully worked, and when fine impressions, bring good prices. The artist's most important production consists of twenty-two plates of the entry of the Elector Palatine with the Princess Royal of England into Frankenthal.

Borcht (Peter van den the elder).—A Flemish painter and engraver, born at Brussels about 1540 and living in 1586. His works, which are very roughly executed, are marked "P. B. T.," or with the cipher "RB."

1. The History of the Bible and Testament, in a series of etchings (105), 12s.
2. Four scriptural subjects, 12s.
3. A landscape, with Hagar and Ishmael (dated 1586).
4. Rural Enjoyments.
5. A set of plates for the "Metamorphoses" of Ovid (178).
6. The series of etchings from drawings by Parmigiano, very fine and rare (31), £1 14s.

Borgiano (Orazio).—Born at Rome in 1580. He usually marked his plates with a cipher composed of "HB" or "RB." The artist's most finished etching is the small square plate, "The Body of Christ, in perspective," dated 1615; to this may be added the Bible Histories, which were painted by Raffaelle for the Vatican,

and are commonly called Raffaelle's Bible, small plates, lengthwise, dated 1615. Generally speaking, a fair example of the artist's work can be got for a few shillings.

1. The Body of Christ, in perspective, 3s.
2. St. Christopher with the Infant Christ crossing a river, very fine, with margin, 5s.
3. St. Christopher giving his hand to the Infant Christ, fair, 4s.

Bos (Cornelius).—*See* **Bus (Cornelius).**

Bos (Van den).—*See* **Bus (Cornelius).**

Bosch or **Bosche (Jerome).**—A Dutch engraver, born at Bois le Duc about 1470. His plates are very scarce, and eagerly sought after. They will be found marked "Bosche." This master is also known by the name of H. van Aeken. Bosche was probably the first artist who attempted to engrave in the grotesque style, and most of his prints abound with comicalities.

1. The Temptation of St. Anthony, 1522, a fair impression, without margin, £1 2s. 6d.
2. The Last Judgment, good, £2 10s. 6d.; again, £3 5s.
3. The Baptism of Christ, £1 18s.; again, very fine and brilliant, £10 10s.
4. St. Christopher carrying the Infant Christ across a river (13¼in. by 7⅞in.), fine, with a margin, £5 10s.
5. Constantine at the Head of his Army, fair, but no margin, £1 3s. 6d.

Bosche (Van den).—*See* **Bus (Cornelius).**

Bosse (Abraham).—This artist was born at Tours in 1603. He imitated, with great success, the coarser manner of Callot. Bosse's etchings are finished with the graver.

1. The Elements, and others (6), 11s. 6d.; the same (15), 17s.
2. The Wise and Foolish Virgins, Works of Mercy, &c. (13), £1 7s.
3. Historical subjects, triumphal arches (60), £1 7s.
4. The Painter, the Sculptor, the Engraver, the Printers, all fine, with ample margins, £6 2s. 6d.
5. The Painter, the Sculptor, Procession of Knights, &c., very fine (9), 18s.
6. The Seasons, fan mounts, vignettes, &c. (38), very fine, £1 5s.

Both (**John** and **Andrew**).—Born at Utrecht about 1610. Andrew died in 1645, John in 1650. These artists are chiefly celebrated as painters, but a few engravings were executed by them. John Both is credited by Bartsch with fifteen prints, and Andrew with ten.

1. Set of seven landscapes (J. Both), £1 2s.
2. Hermits, a Bust, and Peasants Drinking (A. Both), 10s.
3. The Five Senses (J. Both) 5, 16s.
4. Four oblong landscapes (J. Both), £2 15s.; set of oblong landscapes, superb proofs (6), £5 7s. 6d.
5. Three small plates of Hermits, the Anchorite, and another, very fine and rare (A. Both) 5, £5 5s.
6. Head of a man in a circle, and two boors carousing (A. Both), £2 12s. 6d.
7. The Temptation of St. Anthony (A. Both), very fine and rare, £2.

Botticelli (**Alessandro**).—A Florentine painter and engraver, born at Florence in 1447, and died in 1515. Bartsch (vol. xiii., p. 158) gives a short account of the life of Botticelli, who was a scholar as well as an artist. He annotated the famous edition of Dante's "Inferno," printed at Florence in 1481, by Nicholo Lorenzo della Magna, and also engraved the plates, which were afterwards pasted on to the leaves of that work in places where a blank had been left for that purpose.

1. Two sheets containing nine small pieces of ornaments, on a black ground (from engraving in *niello*), 13s.
2. The Assumption of the Virgin, on two sheets, £11 11s.

Boucher (**Francis**).—Born at Paris in 1703; died in 1768. Chiefly celebrated as a painter.

1. Portrait of Watteau, fine, £1 8s.
2. A small oval plate of the Virgin, fair, 8s. 6d.
3. Cupids playing, good, with margin, 12s.; again, fair, 8s.
4. Andromeda, fair, 3s. 6d.; again, good, 12s.

Boulanger (**John**).—Born at Troyes in 1610; living in 1659. This artist appears in the first instance to have copied the style of Francis de Poilly, although he soon after adopted one of his own. His best prints possess great merit, and are held in high esteem; notably a print

known as the "Cavalcade at the Coming of Age of Louis XIV.," which, when met with in anything like condition, always commands several guineas.

1. The Virgin and Child, two different, after Raffaelle, fine proofs, and another (3), £2 6s.
2. Maria Theresa of Austria, after Luc.
3. Charles II. of England, very fine, £3 15s.; again, with large margin, £7 10s.
4. Leopold, King of the Romans, good, £1 10s. 6d.
5. Paul Beurier.
6. Daniel de Cornac.
7. Michael Nostradamus, good, with a margin, £1 1s.; again, cut down, 5s. 6d.
8. Vincent de Paul.
9. Francis de Clermont, Bishop of Noyon.

Boullongne (**Louis** the elder, **Bon,** and **Louis** the younger).—These three artists are celebrated as painters, but etchings by them are occasionally met with, though they are not numerous. Louis the elder was born at Paris, in 1609, and died in 1674. Bon Boullongne, who was an exceedingly clever copyist of pictures of the great Italian artists, only left three etchings: the first a species of almanack, the second "St. John in the Desert," and the third "St. Bruno Seated in a Landscape."

1. The Repose in Egypt, very fine, with margin, 12s. 6d.
2. The Reign of Helen, after Guido, fair, 3s. 6d.
3. The Martyrdom of St. Paul, fair, 5s.; again, with margin, 8s. 6d.
4. The Miracle at Ephesus, fair, 7s.; again, an average impression, 9s.

Bourdon (**Sebastian**).—Born at Montpelier in 1616; died in 1671. The etchings of this artist are highly esteemed, and some are very scarce. None of the specimens named below were of very good quality: had they been so, the value would have been considerably greater.

1. Various of the Holy Family, the Nativity, Flight into Egypt, &c., etchings (20), 15s.
2. The Holy Family, with the Infant Christ treading on a serpent, proof; the Holy Family, with St. John and others (16), £1.

3. The Seven Acts of Mercy, very fine (7), £1.
4. Christ and the Woman of Samaria, 11s.

Bourdons Croisés (Le Maître aux).—*See* **Pilgrim (John Ulric).**

Boutats (Frederick, Gaspar, and **Philibert).**—Three Flemish engravers, born respectively in 1620, 1640, and 1649. They are classed together here because, though worthy of mention, their prints are not of much importance. Plates by these artists are frequently offered for sale, but it is not often that specimens of any one of the three bring more than a few shillings each. Gaspar was the younger brother, and Philibert was the son of Frederick Boutats.

Boydell (John).—Born at Dorrington, in Shropshire, in 1719; died in London in 1804. This celebrated engraver and publisher was a pupil of Thoms, the engraver of a view of Hawarden Castle, which is said to have originally taken Boydell's fancy and led him to study art. His first work is known as the "Bridge Book," a set of six etchings, each of which contains the representation of a bridge: it is now scarce. Boydell's *magnum opus* was, however, the "Shakespeare Gallery," a magnificent work, executed by the best engravers he could procure, who worked after pictures by the most eminent artists. Isolated specimens from this collection are frequently to be met with, but they are, as a rule, from worn plates, and consequently of but little value.

Brebriette (Peter).—Born at Mantes, in France, in 1596; living in 1638. This artist marked his plates with the letters "P B" encircled by a heart. The print of "Paradise," after Palma, is fine and tolerably rare, but none of the others are of much importance. The plate of "The Adoration of the Magi" was left unfinished by the artist, whose groupings were in all cases good, though his drawing is stated to be indifferent.

Breemberg (Bartholomew).—A Dutch painter, born at Utrecht in 1620; died in 1660. His plates are usually found marked with his initials, thus—"B. B. F.," the F. standing for *fecit*. This excellent painter is best known by the name of Bartolomeo. His productions, consisting chiefly of views of ruins at Rome and grotesque heads of men and women, are described by Bartsch (vol. iv., p. 165), who does not, however, mention the prints marked 1 and 2 *infra*.

1. The Sons of Jacob Purchasing Corn in Egypt, 15s.
2. Joseph Distributing Corn in Egypt, the original print, very rare, £5 12s. 6d.
3. His works, complete (with the exception of the three plates of grotesque heads), a beautiful and uniform set (23), £19 19s.
4. Four landscapes of ruins, extremely rare and fine (4), £1 10s.

Brescia (Giovanni Antonio), sometimes called Brixianus.—Flourished in 1509. His plates closely follow the style of Andrea Mantegna, but are, as a rule, badly engraved.

1. Soldiers bearing trophies, parts of a Roman triumph (1), 12s.
2. Hercules Destroying the Lion, very fine, with large margin, £5 5s.; again, £12 12s.
3. Hercules and Antæus, on vellum, scarce, 19s.; the same, very fine, £2 16s.; the same and two others (3), £2 5s.; the same, very fine, £4 15s.
4. The Virgin and Child, fine, £2 4s.; the same on modern paper, 10s.
5. Four women dancing, copied from Zoan Andrea, very fine, £3 10s.; the same, fine, 14s.
6. The Holy Family, after Mantegna, splendid impression in the first state, extremely rare, £42; another impression, before the retouch, rare, £2 2s.
7. The Cup Found in Benjamin's Sack, £1 15s.; again, £1 8s.
8. A draped female resting her right arm on a tree, £2 15s.
9. St. Anthony of Padua, £2 2s. (doubtful).

Breughel (Peter).—Born at Breughel, in Holland, in 1510; died in 1570. This artist etched a few plates, but

excelled chiefly as a painter. He is generally called by painters "Old Breughel," to distinguish him from his son, who was also an artist of considerable repute. His prints include "The Village Festival;" a masquerade called "Valentine and Orson," dated 1566; and a "View on the Rhine," dated 1553. The value is not, as a rule, great.

Brixianus.—*See* **Brescia (Giovanni Antonio).**

Brizzio (Francesco).—Born at Bologna in 1574; living in 1620. A pupil of Agostino Caracci. Strutt says that Brizzio frequently assisted Agostino Caracci in the plates which he engraved, and that he sometimes equalled him in the mechanical part of the execution, though never in correctness of outline, beauty, or expression.

1. The Circumcision, Madonna and Child, St. Petronius (rare), St. Rock, after Parmigiano (4), £2 5s.
2. The Holy Family and Angels, after Correggio, the Return from Egypt, after Caracci (2), 12s. 6d.
3. A blind man led by a dog, fine, £1 2s. 6d.

Broeck (Crispin van den).—Born at Mechlin about the year 1530, and died in 1600. This artist engraved on both wood and copper. Among his plates in the former style are "The Adoration of the Magi," and "The Circumcision"; and among those in the latter, nineteen plates of the life of the Virgin, the Crucifixion, and a series of seven plates representing the Creation. An average impression of any single plate is worth from 8s. to 10s., and really good ones very considerably more.

Brosamer (John).—Born at Fulda, in Germany, about 1506. This artist ranked in the class of "little masters." Bartsch describes fifteen prints by Brosamer (*see* vol. viii., p. 455). The prices given below convey a good idea of the average value.

1. Solomon's Idolatry, the Crucifixion, Marcus Curtius Leaping into the Gulf, and the Judgment of Paris (4), 16s.
2. Christ on the Cross, the Virgin and St. John standing on each side, rare and fine (1), 10s.

3. The Laocoon and his Two Sons, a man playing on the lute, and a portrait of Jean de Hennenberg, fine (3), 16s.

Browne (**John**). — An eminent English engraver, born, according to Bryan, at Finchingfield in 1741. The last three engravings named below are undoubtedly by this artist, but so far as the ones numbered 1 to 15 are concerned, it is thought that they should be attributed to Alexander Browne, an engraver, or possibly only a publisher, who was living in 1683. The catalogues in every instance give the name as John Browne, who was, in fact, an engraver of landscapes only. Alexander Browne, on the contrary, obtained a patent in 1683 to publish one hundred mezzotinto portraits from Vandyck and Lely for fourteen years, and no doubt most of the specimens referred to below are by him. *See* Smith's "British Mezzotinto Portraits," part i., page 105, where the question is discussed.

1. Sir J. Lowther, 4s.
2. Elizabeth, Countess of Northumberland, 9s.; the same, proof and letters, £1 5s.
3. Northumberland, with orange-tree, 8s.
4. Lady Price, £1 7s.
5. Henrietta Maria, after Vandyck, £1 2s.
6. Ralph, Lord Grey, after Lely, fine and scarce, £2 3s.
7. Joceline, Earl of Northumberland, after Lely, very fine and scarce, with counterproof (2), £2 15s.; the same, £1.
8. Thomas Thynne, after Lely, scarce, and counterproof (2), £2; the same, choice proof, £5.
9. Sir Tretswell Hollis, after Lely, fine and rare, with counterproof (2), £1 7s.
10. Lady Catherine Seymour, after Lely, fine and rare, £3 10s.; the same, fine proof, extra rare, £6 12s. 6d.
11. Lady Stanhope, after Lely, very fine and rare, with a counterproof (2), £3 3s.
12. Madam Jane Kelleway in the character of Diana, after Lely, extra fine, £3 10s.
13. Madam Jane Roberts, after Lely, very fine and rare, £5 7s. 6d.
14. Catherine Neville, Lady Howard, after Lely; ditto, after Sir A. Vandyck, £1 13s.

15. Frances, Duchess of Richmond and Lennox, after Lely, with a counterproof, £1 1s.
16. The Watering Place, after Rubens, fine proof, £3 4s.
17. The Market Cart, after Rubens, fine proof, 12s.; the same, fine proofs, before and with the arms, 19s.; again, £1 10s.
18. St. John Preaching, after Salvator Rosa, 13s.

Bruggen (Jan van der).—A Flemish engraver, who was born at Brussels in 1650. This artist's prints, which are usually marked with his cipher "VB," are not of sufficient importance to warrant a lengthy notice. Among his best may be noted the following:

1. Portrait of Vandyck, after the artist himself, good, 8s. 6d.
2. A man holding a cup, fine, with margin, 10s. 6d.
3. A man lighting his pipe under a tree, good, 6s.
4. Portrait of Louis XIV., dated 1681, very fine impression, with large margin, £1 1s.
5. Soldiers in a drinking-booth, after Teniers, good, 6s.
6. The Gold-weigher, after Rembrandt, fair, 3s.; another impression, very fine, with margin, 18s. 6d.

Bruyn (Abraham).—Born at Antwerp in 1540; living in 1571. His best prints are portraits and small friezes of sporting subjects. The whole-length figure of "Charles II., standing," is rare, frequently bringing as much as £3 by auction. Other good prints are "Pyramus and Thisbe," after Floris; the "Resurrection of Lazarus," after Broeck; and "The Seven Planets."

Bruyn (Nicholas de).—The son of the preceding artist. Born at Antwerp in 1570; living in 1644. His best print is the "Golden Age," after Abraham Bloemaert, a large plate, lengthwise.

1. Godfrey de Bouillon, bust in small circle, 1594, 5s.
2. Panel of ornaments, animals and fowls, lion and griffin fighting, monkeys, a dog and a horse, 1594 (3), £1.
3. Six of Cupid, six of the History of Joseph, the Elements, a large landscape (13), 15s. 6d.
4. Sets of the History of Joseph, the Passion, &c. (23), 14s.
5. Solomon's Idolatry, the Massacre of the Innocents, the Golden and Silver Ages, &c. (7), 12s.
6. Large landscape with scriptural subjects, 12s.

Bry (**Jan Theodore de**).—Born at Liége in 1561; died in 1623. This artist was the eldest son of Theodore de Bry, described below. The catalogues for the most part confound these artists to such an extent that it is sometimes very difficult to distinguish between them.

1. Soldiers marching, after Titian, fine, described as in excellent condition, 16s.; again, 18s.
2. The Duke of Alva, small oval, in armour, René Gautaine de Laudonnière, a book plate (2), £1.
3. Christopher Columbus, very fine and rare, 10s.
4. De Hoopman va Narheit, le Capitaine des Follie—Orgueille et Follie, very fine (5), £1 5s.; the same, cut close, 18s.
5. Martin Luther, bust in small square, very fine, £1 6s.
6. The Marriage of Isaac, after Peruzzi, very fine, £1 8s.

Bry (**Theodore de**).—An eminent German engraver, born at Liége in 1528; died in 1598. This excellent artist resided chiefly at Frankfort, where he did a considerable trade in prints. He possessed a neat, free style of engraving, admirably adapted to small subjects in which many figures were to be represented, such as funeral parades, processions, and the like.

1. The Triumph of Jesus Christ, after Vecellio, very fine, £2 19s.
2. The Triumph of Death, after Vecellio, very fine, £1 17s.
3. Portrait of Mr. Thomas Lant, 12s. 6d.
4. Designs for knife handles (10), £1 3s.
5. A sheet of six small designs, 19s.
6. Various designs on five sheets, very fine, £4 18s.
7. Designs of escutcheons for coat of arms, ditto for goldsmith's work, &c. (67), £1 10s.
8. The Little Village Fair and the Fountain of Youth, two small plates, after Sebald Beham, £2 14s.
9. The Golden Age, copied from the print engraved by Nicholas de Bruyn, from the design of Bloemaert, 12s.
10. The Venetian Ball, after Bernhard, fair, 17s. 6d.
11. A Bacchanalian Procession, small plate, lengthwise, after Julio Romano, very fine, £1 12s.

Bunbury (**Henry William**).—This amateur artist and caricaturist was born at Mildenhall, Suffolk, in 1750. He drew chiefly in pencil or black and red chalk;

but although he seems to have used the needle, he was never successful as an etcher, and his designs were generally reproduced by engravers, mostly in stipple or dot. Bretherton the print-dealer was one of the first to copy Banbury's designs, and many of his engravings are of value. A good average impression of work after this artist may sometimes be met with for about half-a-guinea.

Burford (**Thomas**).—An English mezzotinto engraver, born about 1710; died in London in 1770. Smith, in his "British Mezzotinto Portraits," gives a descriptive list of twenty-two prints by Thomas Burford (part i., p. 125), whose style is described as clear and finished.

1. Jonathan Swift, and three others of the same (4), 14s.
2. Horse and hounds in stable, mezzotinto, fine; boy playing a flageolet, after Grimond; the Countess of Suffolk, the first two very good (3), £1 6s.
3. Doctor Warburton, after Philips, fine, 17s. 6d.; again, cut close, 8s.
4. Mr. Charles Churchill, cut close, 9s.
5. Vice-Admiral John Norris, fine, 12s.

Burghers (**Michael**).—Flourished about 1676. This artist excelled in engravings of ruined abbeys, pavements, and other curiosities, chiefly executed for Hearne, the antiquary.

1. "Jacob Robart, ætat. 81," after Loggan, very fine and rare, £6 8s. 6d.
2. William Penderill, of Boscobel, ætat. 84 (oval, suspended in an oak), half sheet, the original print, exceedingly rare, £36.
3. Thomas Bodleæ, 13s. 6d.
4. Franciscus Junius, after Vandyck, fine, 12s.
5. Niels, Chancellor of Denmark, and Mogen's Senateur. two busts (2), £1.
6. John Wills, after Sonmans, the southern front of Enfield, and others (6), 15s.

Burgkmair (**Hans**).—Born at Augsburg in 1744. This artist, who was a pupil of the famous Albert Dürer, worked occasionally in *chiaro-oscuro*, and entirely, with

one exception, upon wood. For a list, *see* Bartsch, vol. vii., p. 197.

1. St. Maurice (one of the set), woodcut, 3s.
2. Venus and Mercury, on iron, rare, 11s.; the same, £1.
3. The Emperor Maximilian, on horseback, fine and scarce, £1 10s.
4. Adam and Eve, Christ on the Mount, and the Virgin in Lamentation, fine and rare (3), £1 1s.
5. Christ Bearing His Cross, the Crucifixion, and the Ascension (3), 12s.
6. Joseph and Potiphar's Wife, marked "H. B.," rare, 14s. 6d.
7. St. Thomas and St. Bartholomew (two of the set), 7s.

Burnet (John).—Born near Edinburgh in 1781.

1. The Jew's Harp, after Wilkie, fine proof, £4 6s.
2. The Young Bird, Playing at Draughts, Christmas Eve, and the Valentine (4), beautiful proofs on India paper, £1 5s.

Bus (Cornelius).—A Dutch engraver, born at Bois le Duc about 1510; living in 1553. He also goes by the name of Van den Bos or Bosche, but must not be confounded with Jerome Bos or Bosche previously mentioned. This artist's manner of engraving sometimes resembles that of Marco da Ravenna, and at other times that of Æneas Vico. He worked entirely with the graver, and in a stiff, dry style, without taste.

1. The Battle between the Centaurs and the Lapithæ, in two pieces, dated 1550 (2), 15s.
2. The Leda of Michelangelo, and an allegorical subject (2), 17s.
3. The Leda of Michelangelo, unfinished proof, £3 4s.
4. Christ Preaching, the Face of the Giants, &c. (3), 14s.

Businck (Louis).—Born at Minden, in Germany, about 1600. An artist who engraved in wood. He left several subjects in *chiaro-oscuro*.

1. Moses with the Two Tables (*chiaro-oscuro*), very fine, 18s.
2. The Holy Family, with St. John seated on a lamb (*chiaro-oscuro*), 16s.
3. St. John and St. Matthew Comparing Writing (*chiaro-oscuro*), 15s.

4. Æneas Carrying Anchises (*chiaro-oscuro*), very fine, 12s.
5. The Lovers, after Lalleman, very fine, 11s.
6. The Flute-player, after Lalleman (*chiaro-oscuro*), very fine, 11s.

Bye (**Mark de**).—A Flemish engraver, born at The Hague about 1612. This artist is celebrated for his etchings of animals after Paul Potter and Mark Gerard.

1. Set of cows, very fine and rare; goats, &c., fine (15), 19s.
2. Large set of lions and others, after Potter, fine (27), 11s.; the set of lions (8), 16s.
3. The cow, very fine and rare, with the copy (2), £1.
4. The set of sheep, very fine (16), 15s.
5. Various of cattle, from Potter, &c., and a large circular etching of two cows, not described by Bartsch, very rare (28), £2 10s.

CHAPTER XVII.

CABEL TO CHAUVEAU.

Cabel (**Adrian van der**).—Born at Ryswick in 1631; died at Lyons in 1695. This artist was a painter of tolerable repute, and left several etchings executed in a free and spirited style. None are, however, of much importance from a collector's point of view.

Caduceus (**Master of the**).—*See* **Babylone** (**Francis de**).

Cagliari (**Paolo**).—This famous painter, who, in this country at any rate, is better known as Paul Veronese, left a few etchings, sometimes found marked with his name and sometimes "P. C." or "PA CAL." Specimens are not often met with, and from 15s. to £1 will have to be given for a fair impression of any one of the few examples that exist.

Caldwall (**James**).—An English engraver, born in London in 1739, and known to have been living in 1780. He executed a number of portraits, notably those of David Hume, Sir Henry Oxenden, and Mrs. Siddons in the character of "Isabella." Average impressions can frequently be obtained at auctions for a few shillings. Exceptional ones, however, bring much more.

Callot (**Jacques**).—Born at Nancy, in France, in 1593; died in 1635. An engraver of great merit. The number

of his works is considerably over 1500. Callot engraved in several styles, the first of which was in imitation of his tutor, Canta Gallina. Subsequently he worked entirely with the graver, as witness "Christ and the Apostles" (No. 6), small plates from Ludovicus Civœlius. His next style was a mixture of the point and the graver, with coarse, broad hatchings in the shadows. His best manner is that which appears to have been executed rapidly and without much regard to excellence.

1. Life of the Prodigal Son, a beautiful set, with good margins (11), £1 3s.; the same, imperfect set (9), 17s.
2. The Martyrs of Japan, first state, very fine, 11s.
3. Louis de Lorraine, on horseback, very fine, £1.
4. Virgin and Child, Judith and Holofernes, set of the Life of the Virgin, very fine (23), 18s.
5. The Temptation of St. Anthony, first state, extremely fine and rare, £4; the same, very fine and rare, 19s.
6. Set of Christ and the Apostles, with the title, very fine (16), £1 6s.; the same, fine proofs (16), 13s.; the same, with the title and numbers, 9s.
7. Set of miracles performed by saints, &c. (43), 12s.
8. Set of saints for every day in the year, very fine (123), 19s.
9. The Miseries of War, fine old impressions (18), 12s.; again, 6s.; again, 6s.; the same, second states (18), £2 14s.
10. Balla di Sfessania, grotesque figures, very fine (24), 18s.
11. Whole-length figures, costumes, &c., very fine (27), £1.
12. Set of coins and medals, very fine and rare (10), 14s.; the same, 16s.; the same, £3 10s.
13. Plans of buildings at Jerusalem, and the months, fine (50), 16s.
14. Psyche holding the vase, first state, before the thunderbolt, 15s.
15. Passage of the Red Sea, second state, 4s. 6d.
16. The Infant Saviour, 9s.
17. St. John Preaching in the Desert, 2s.
18. The large Passion, first state (7), £1 12s.
19. The little Passion (12), £2 3s.
20. The Four Banquets; the Parable (5), 11s.
21. The Holy Family at Table, first state, 14s.
22. The Triumph of the Virgin, first state, with large margin, 13s.
23. The Deadly Sins, a set of seven plates; the Sacrifices, a set of three plates, rare, £2 3s.

24. Portrait of Franciscus Medices, first state, £1 15s.
25. Portrait of Cosmo III., Magnus Dux Etruriæ, £1.
26. Portrait of Donatus Antellensis, very rare, £2 3s.
27. Entrées de Monseigneur, Henry Marquis de Lorraine de Moy, first state. Entre de Mons. de Cauvonge et de Mons. Chalabre, rare (2), £5 10s.
28. Portrait of Carolus Lormeos, second state, £2 8s.
29. The Review, 11s.
30. Le Grand Rocher, £1 1s.
31. The Great Fair at Florence, second plate, first state, £2 6s.

Campagnola (Domenico).—The son of Giulio, next mentioned. He flourished from 1515 to 1549. The plates of this artist are occasionally found marked "D. C." or "DO. CAP." Sometimes they are marked in full. His engravings are executed in a bold, spirited style. A descriptive list of fifteen of his works is given by Bartsch, vol. xiii., p. 379.

1. The Resurrection of Christ, £1 1s.
2. The Day of Pentecost, £3; the same, £4 4s.
3. The Assumption of the Virgin, £3; again, very fine, £6 6s.
4. The Madonna and Child, with saints, £6; again, £4.
5. The Decollation of a Female Saint, £4; again, £1 11s.; again, £4 4s.
6. Venus recumbent, in a landscape, £1 15s.; again, £5 10s.; again, £4 14s. 6d.
7. The Shepherd and the Old Warrior, £4 6s.; again, £2 10s.; again, £4 10s.; again, £3; again, £2 10s.
8. The Music Party, in a landscape, £5 2s. 6d.; again, very fine, £12.
9. The battle piece, £5 10s.; again, fine and rare, £3 13s. 6d.
10. A landscape with figures, a shepherd accosted by a satyr, and two old men; St. Jerome seated at the entrance of a rustic hovel (2), £4 10s.
11. A dance of twelve Cupids, £3 16s.; the same, first impression, with large margin, £50.
12. Landscape with St. Jerome looking at two lions fighting, fine, 10s.
13. St. John the Baptist in the Desert, 17s.
14. A female figure in a landscape, reclining against a wall (doubtful), 18s.

Campagnola (Giulio).—A painter and engraver. Born at Padua about 1480. *See* Bartsch, vol. xiii., p. 370.

1. The Nativity, £5 (a good impression).
2. Christ and the Woman at the Well, £5 10s.; the same, a splendid impression, £15; again, £10 10s.; again, £2.
3. St. John the Baptist, £3 3s.; the same, very early state, £31; the same, fine, £10 10s.
4. The Young Shepherd, £6 15s.; the same, a proof before the plate was finished by dotting, perhaps unique, £10; again, £2 10s.
5. The Shepherd Piping, and three copies (4), £4 8s.
6. The Astrologer (1), £5 5s.; again, £1 4s.
7. A naked female suckling an infant, a copy from Albert Dürer; also a naked infant at a table (2), £6 10s. 6d.
8. A naked female asleep under the trees, £5 10s.
9. The Rape of Ganymede, second state, £2 2s.; again, £1 15s.

Campiglia (Gio Domenico).—Born at Lucca in 1692. He etched several plates, including a number of portraits, none of which show any merit. The value is very small.

Campion (Charles and Tersan de).—Two French amateur engravers, living in Paris about the year 1770. They executed a number of portraits, and several scriptural subjects. These prints, which are of average merit, are not often met with, nor are they of any material value, unless in the finest condition.

Candlestick (Masters of the).—*See* **Hopfer.**

Canot (Pierre Charles).—Born near Paris in 1710; flourished in 1760. The artist's best prints consist of sea views and naval engagements. Those after Richard Paton are also good. Of late the auction value appears to be small, very fair specimens being frequently found in "parcels," and knocked down with others for a few shillings.

Cantagallina (Remigio).—An Italian engraver, born at Florence in 1582. This artist was a painter and designer of the school of the Caracci, and his drawings

with the pen are very good. He also engraved landscapes, triumphal entries, opera scenes, festival decorations, and kindred subjects, as well from his own designs as from those of Giulio Parigi, from whom he learned the art of engraving.

1. Set of Naval Triumphs, fine and very rare (16), 16s.
2. A large landscape and others (7), 11s.
3. The Immaculate Conception, after Callot, good, 17s. 6d.
4. A set of plates called the Palazzo della Fame, 1608, £1 2s.

Cantarini (Simone).—Born at Pesaro in 1612; died in 1648. The etchings of Cantarini are held in great estimation. This artist studied first under Giocomo Pandolfi, and afterwards under Guido, his prints being frequently mistaken for those of the latter artist. *See* Bartsch, vol. xix., p. 122. Cantarini was also called Simone da Pesaro, and Il Pesarese.

1. Adam and Eve, Repose in Egypt, the Holy Family (3), 12s.; the same with others (11), 16s.
2. The Repose in Egypt, the same subject (3), 7s.; the same, six different prints, fine, £1 15s.
3. St. Sebastian, original and copy, the Great St. Anthony, original and counterproof, and two copies (6), £1.
4. The Small St. Anthony, original and copy; the Guardian Angel, original and copy (4), 17s.
5. The Quos Ego and counterproof, also Mars, Venus, and Cupid (3), £1 1s.; the Quos Ego, before the arms were erased, and others (12), 17s.; the same, second state, £1 1s.
6. Fortune, print and counterproof, before "G. Renus, in et fec," frontispiece (4), 15s.; the same, second state, full margin and very fine, 14s.
7. Holy Families; St. Francis, fine proof; Triumph of Neptune, etchings, very fine (20), £1 1s.
8. The Massacre of the Innocents, Triumph of Neptune, &c., very fine (19), £1.
9. Mercury and Argus, Neptune, &c., very fine (7), 11s. 6d.
10. The Holy Family, six different prints, fine, with margine, £1 11s.
11. Christ Bearing the Cross, 16s.
12. The Great St. Anthony, of Padua, very fine, £1 5s.
13. The Rape of Europa, first state, very fine, £1 11s.
14. Venus and Adonis, very fine, 11s.

Canuti (Dom. Maria).—Born at Bologna in 1620. He followed the style of Guido, though he could not equal him. His best prints seem to be "St. Roche" and "St. Francis Praying," after Guido. Good impressions of any of the artist's work are, however, worth a couple of guineas.

Caracci (Agostino).—The cousin of Ludovico Caracci, mentioned on page 181. Born at Bologna in 1558; died in 1602. This artist is perhaps the most celebrated engraver who ever flourished in Italy. His plates, which are numerous, are usually found marked "A. C.," or "AUG. F.," or "Agos. C." *See* Bartsch, vol. xviii., p. 35.

1. The Temptation of St. Anthony, after Tintoretto, with the address of Bertelli, 18s.; again, 15s.; again, £1 1s.
2. St. Jerome, after Tintoretto, £1 13s.; the same, £1 4s.
3. The Madonna and Child, with St. Jerome, &c., after Correggio, £2 10s.
4. The large Marriage of St. Catherine, after Veronese, 10s.; the same, with the Miracle of St. Paul, and the Holy Family with St. Jerome, very fine (3), £1 2s.; the same, first state, £1 10s.
5. Æneas and Anchises, after Baroccio, 10s.
6. The Venus and Cupid, £1 1s.
7. The Satyr, extra rare, £1 9s.
8. Portrait of Titian, £1 10s.; the same, first impression, rare, £5 10s.; the same, fine and rare, £2 8s.
9. Effigies vera D. Phillipi Austriaci, half length (doubtful), £3.
10. The Ecce Homo, after Correggio; the Crucifixion, after Veronese (2), £1 1s.; the Ecce Homo, £1 2s.; the same, fine, £2 5s.
11. The large Crucifixion, after Tintoretto, in three sheets, with the copy by Sadeler (2), £1 7s.; the same, very fine, £5 5s.
12. Mercury and the Graces; Mars and Minerva, after Tintoretto (2), £2 3s.; the same (2), 10s.
13. The Portrait of Ulysses Aldrovandus, two impressions, and the anonymous portrait, rare (3), £1 1s.
14. Nine pieces from Tasso (9), 10s.
15. Portrait of Cagliari, Paul Veronese, oval in an ornamental frame, fine and very rare, £2 8s.
16. Various, from the Drawing Book, &c. (62), £1 9s.
17. Jacob and Rachel, very fine, 13s. 6d.

18. The Holy Family, first state, before the re-touch, cut, 12s.
19. St. Francis of Assisi, fine, £1 5s.
20. Jupiter and Antiope, fine, 13s.
21. Portrait of Tiziano Vecellio, first state, very rare, £19.
22. The Fair, second state, 14s. 6d.
23. The Marriage of St. Catherine, after Paul Veronese, proof, £2 15s.
24. The Descent from the Cross, after Tintoretto, £1 11s.

Caracci (Annibale).—The younger brother of Agostino Caracci. Born at Bologna in 1560; died in 1609. A famous painter, who left behind him about twenty plates, partly etched and finished with the graver. For a description of these, *see* Bartsch, vol. xviii., p. 180.

1. Susannah and the Elders, 17s.; the same, proof before letters, £1 1s.
2. The Adoration of the Shepherds, with and before the address of Van Aelst, Christ Crowned with Thorns (3), £1; the Adoration and another, by Agostino Caracci, first state, very fine (2), 14s.
3. The Dead Christ of Caprarola, with and before the address of Van Aelst, and a copy by Agostino (4), £1 16s.; the same, fine and scarce, £3.
4. The Holy Family, £1 13s.; the same, and three others, (4), 15s.
5. Jupiter and Antiope, £1.
6. Silenus and his Attendants, engraved by Caracci on the bottom of a cup, rare, 17s.
7. Christ Crowned with Thorns, second state, very fine, 19s.; again, 18s.; the same, with the Nativity, both before the address (2), 17s.
8. The Virgin (doubtful); the Penitent Magdalen, first state, fine, 11s.

Caracci (Ludovico).—Born at Bologna in 1555; died in 1619. A very famous painter, who left a few engravings, etched in a masterly style and finished with the graver. *See* Bartsch, vol. xviii., p. 23.

The family of the Caracci immortalised their names, not only by the extraordinary merit of their performances, but by the school of design which they established at Bologna, in order to encourage the drawing of the human figure from nature.

1. The Madonna and Child, with Angels, 18s.; the same with the Holy Family, and three others (5), £1 7s.
2. The Madonna and Child, and St. John, original and counterproof, and two copies (4), 11s.; St. John, proof, £1 9s.
3. St. John, the Holy Family (2), 8s.; the Holy Family, 11s. 6d.
4. Samson Overcoming the Lion, good, 12s. 6d.
5. A Thesis, with the arms of Bonfigliovoli, rare, £1 2s. 6d.

Caraglio or **Caralius** (**Giovanni Giacomo**).—An Italian engraver, born at Verona about 1500. He was a pupil of Marc Antonio, whose manner he imitated with tolerable success. His work is, however, much inferior to that of his master.

1. The Marriage of the Virgin, after Parmigiano; the Annunciation, after Tiziano (2), £1 1s.; the Marriage and the Nativity (2), 16s.
2. The Annunciation, after Raffaelle, £1 6s.
3. The Holy Trinity, after Raffaelle, £1 3s.
4. The Loves of the Gods, after Pierino del Vaga and Rosso, the set, complete, but one a copy, further four pieces not known to Bartsch (21), £12 5s.
5. The Assembly of the Gods, after Raffaelle, 19s.
6. A female figure, intended to personify War; a woman seated on a rock in the sea; the Spectre, after Rossi (3), £2 4s. 6d.; the woman on the rock, 15s.
7. The Battle, after Raffaelle; Æneas and Anchises, after ditto; Diogenes, after Parmigiano (3), £2 17s.; the Battle, superb impression, £3.
8. Ixion Embracing the Cloud; Mary Magdalene Embracing the Cross, two impressions (3), £2 2s.
9. The Madonna seated, with the Child in the lap of St. Anne, "Io Jacobvs Veronensis fe.," 17s.
10. La Fureur, from a design by Rossi, fine, 15s.
11. Alexander and Roxana; the Labours of Hercules, &c., fine (11), 13s.; Alexander and Roxana, and portrait of Aretin, 16s.
12. The Vestal Tutia Carrying Water; the School of Athens (2), £1 1s.

Cardon.—Anthony the elder, and Anthony the younger, two artists (father and son) who flourished in 1766 and 1800 respectively. Both were born in Brussels. The best prints attributed to them are Marie Anne Schotte,

after Vandyck, and a portrait of Baccio Bandinelli, by Casa.

Carlevariis (Luca).—Born at Udine in 1665. He executed a set of one hundred etchings of "Views in Venice." They are large plates, lengthwise, and were published in 1703 at Venice. Unless in the finest condition, their value is small.

Carpi (Ugo da).—A celebrated painter and engraver, born at Rome about 1486. This artist has been credited, though erroneously, with the discovery of wood-engraving. His claim, however, to have been the inventor of that species of engraving on wood distinguished by the name of *chiaro-oscuro*, in imitation of drawing, appears to be well founded, though the discovery is sometimes claimed for Mair, and also for Pilgrim. This style of engraving is performed by using more blocks than one, and Ugo da Carpi usually had three—the first for the outline and dark shadows, the second for the lighter shadows, and the third for the half tint. The prints by this artist, though very slight, are usually spirited and executed in a masterly style. They preserve, as a rule, a bold, striking resemblance to the sketches of the great painters, from whose designs they are taken. All the prints mentioned below are in *chiaro-oscuro*.

1. Jacob's Dream, after Raffaelle, fine, £1 7s.
2. David Cutting Off the Head of Goliath, after Raffaelle, very fine, £1 3s.
3. The Descent from the Cross, after Raffaelle, fine, £1 2s.
4. The Resurrection, after Raffaelle, very fine, £1 10s.
5. Ananias Struck Dead, after Raffaelle, second state, repaired, 9s.
6. St. Peter Preaching, after Polidoro, second state, very fine, 19s.
7. St. Peter and St. John, after Parmigiano, first state, printed in brown, £1.
8. St. Jerome, after Titian, £2 2s.
9. A Sybil, after Raffaelle, fine, 17s.
10. Venus in a wood surrounded by Cupids, after Raffaelle, fine and rare, 16s.

11. Saturn, after Parmigiano, second state, fine, 16s.
12. Envy Chased from the Temple of the Muses, first state, very rare, 10s.
13. Diogenes, after Parmigiano, 18s.
14. Christ at the Table of Simon the Pharisee, after Raffaelle, fine, but mended, 17s.

Carpioni (Giulio).—Born at Venice in 1611; died in 1674. This artist was chiefly celebrated as a painter. His etchings, though slight, are performed in a masterly manner, bearing a distinct resemblance to those of Guido. At an auction sale they do not, as a rule, bring more than a few shillings each.

Cars (Laurence).—Born at Lyons in 1702.

1. Fêtes Venetiennes, after Watteau, 5s.
2. Cardinal Polignac and others (10), 6s.
3. Adam and Eve, the Annunciation, &c., after Le Moine (9), 8s.
4. Allegorical subjects from Ovid, &c., after Le Moine (8), 8s.

Casa (Niccolo Della).—Born at Rome about the middle of the sixteenth century. The best print of this artist is the portrait of the Emperor Charles V., in an oval surrounded by an ornamental border with several figures. It is a large upright plate, signed "N. D. la lotaringvs, F." The portrait of Baccio Bandinelli, mentioned below, is entirely executed with the graver in a style greatly resembling that of Agostino de Musis, whose scholar Casa may possibly have been.

1. Portrait of Cosmo de Medici in armour, after Baccio Bandinelli, 1544, £1 13s.; again, very fine, £5.
2. Portrait of Baccio Bandinelli, £2 2s.; the same, £2.
3. Portrait of Charles V., copied after the print of Ænæas Vico, £1 5s.

Castiglione (Giovanni Benedetto).—Born at Genoa in 1616; died in 1670. A pupil of Andrea de Ferrari, the painter. Castiglione was also known as Benedetto. Bartsch (vol. xxi., p. 9) describes seventy-six pieces by this artist.

1. The Madonna and Child, with three angels, 19s.
2. The Nativity (produced by covering a plain piece of copper with printer's ink, and then designing the subject with the pencil stick, the ink being subsequently removed from those parts of the design intended to be illumined; six similar pieces known (each is, of course, unique), £3 13s. 6d. at the Sykes Sale, in 1824: worth much more at the present day.
3. Sacrifice to Pan, Pan with a Satyr, sitting, three satyrs and a vase, Diogenes, Melancholy, shepherd on horseback, laden ass with flock of sheep (7), £1 5s.
4. Noah's Entry into the Ark, Tobit Burying the Dead, Raising of Lazarus, Madonna and Child with Angels, Joseph ordered by the angel to flee into Egypt, the Nativity, Flight into Egypt, Discovery of the Bodies of SS. Peter and Paul (8), £1 12s.
5. The Nativity, and others (20), £1 1s.; the Nativity, Virgin and Child, and other subjects (25), £1 13s.
6. Noah Entering the Ark, fine, 4s. 6d.; again, 4s.
7. Melancholy, very fine, with margin, 15s.
8. Pan reeling opposite a vase, very fine, 12s. 6d.
9. Etchings of Figures (3), 13s.

Cathelin (Louis Jacques).—Born at Paris in 1736; died in 1804. A pupil of Le Bas. About the only important print of this artist is a portrait of Marie Antoinette in a large oval; it is very rare, and sells for two or three guineas when met with. Other subjects are: "L'Abbe Terray," after Roslin; "Louis XV.," after Vanloo; "Henry VI. of France," after Cochin; "Jean Jacques Balechou," after Arvanon; "The Death of Lucretia," after Pellegrini; and "Erigone," after Monsiau.

Caukerken (Cornelius van).—Born at Antwerp in 1625. His only good print is the "Martyrdom of St. Lionius," after Rubens, which, if a proof before letters, is worth about £3; in any other event not more than 15s. His other prints, which are not numerous, frequently sell for a few shillings each.

Cavalleriis (Giovanni Batista).—An Italian engraver, born at Brescia in 1530; living in 1590. He executed nearly four hundred plates, which are usually found marked with his monogram, "BC." The style of

engraving adopted by this artist closely resembles that of Æneas Vico, one of the disciples of Marc Antonio. He usually employed the graver only, but did not handle it in a satisfactory manner. The lights are, as a rule, very bad.

1. The Dead Christ, after Michelangelo and others (7), 16s.
2. The Adoration of the Shepherds, after Bronzino; and Our Lord Feeding the Multitude (2), £1 5s.
3. Thirty-three plates of the Ruins of Rome, 1579, fair, £2 4s. 6d.
4. Susanna and the Elders, after Titian, 1586, fair, 12s. 6d.
5. The Elevation of the Cross, good, 19s.; again, 14s.

Caylus (Claude Phillipe).—Born at Paris in 1692; died in 1765. This gentleman, Le Comte de Caylus, who was an amateur engraver of very considerable merit, worked almost entirely with the point. His best print is called "Le Tendre Desir," after Greuze, which, if in anything like condition, should be worth from £1 5s. to £1 10s.

CB (Master of the Monogram).—*See* **Master of the Monogram CB.**

Cecil (Thomas).—An English engraver of great repute, who flourished about 1630.

1. Queen Mary, 1630, three-quarter length; Edward VI., King of England, bust; *Regem dedi iratus eis*, in robes, three-quarter length, very fine (3), 17s.
2. The Countess of Provence, bust in oval, proof before letters, 13s.
3. Archibald Armstrong, jester to James I., very rare, 16s.
4. John Talbot, Earl of Shrewsbury, extra fine and rare, £2.
5. Sir John Burgh, in armour, very fine and exceedingly rare, £9.
6. The Lively Portraicture of the Great Disturber of France, Monsieur Couchine de Couchin, &c., £1 3s.

Cesi or **Cesio (Carlo).**—Born at Antrodoco, in the Papal States, in 1626; died in 1686. This artist is said to have been a pupil of Pietro da Cortonia, but he is much better known by his engravings than by his paintings.

His plates are chiefly etched, and finished off with the graver in a free, masterly manner. Their value is, however, small.

Chambers (Thomas).—An English engraver, born in London in 1724. He executed a set of fifty-one portraits of painters and others, which has sold by auction for as little as 8s., and seldom for more than £1 10s. Other prints are: "The Good Man at the Hour of Death," "The Wicked Man at the Hour of Death," and "Helen Forman" (after Vandyck).

Change.—*See* **Duchange.**

Chantry (John).—An English engraver, living in 1660. This artist worked almost entirely for the booksellers. His style is stiff and laboured, and has nothing whatever to recommend it. As will be seen, however, from the list of his works given below, the prices realised are sometimes high. His principal works consist of portraits.

1. Charles II., half length, after Blason, brilliant impression; Gethinge, the writing-master, cut (2), £3 15s.; Charles II., fine, £1 15s.
2. Edward Leigh, 1662, fine, 12s. 6d.
3. John Selden, bust in oval, fine, 14s.
4. Richard Gethinge, fine and scarce, £2 2s.
5. Tobias Whitaker, M.D., fine and rare, £1 1s.

Chapron (Nicolas).—Born at Châteaudun in 1592; living in 1639. This artist usually marked his plates "N. C. F." His best print is a portrait of Henry IV., after Freminet, which is scarce, and worth about £2 if in good condition.

Charpentier (Pierre François).—Born at Blois in 1730. He worked entirely in aquatinta, but not with any extraordinary success. The pecuniary value of his plates is small.

Chastillon (Louis de).—Born at St. Menehould, in Champagne, in 1639. This artist's works bear a close

resemblance in point of style to those of Gerard Audran. The value is, however, small, as a very fair specimen of his work can frequently be obtained at sales for about 5s.

Chateau or **Chasteau** (**Nicolas**).—Born in Paris in 1675. The nephew of William Chateau. His prints are of small importance and but little value. One of the best is "Venus and Adonis," after Silvestre.

Chateau or **Chasteau** (**William**).—Born at Orleans in 1633; died in 1683. An artist of little repute, whose prints may often be met with for 2s. or 3s. each. One of the best, "The Death of Germanicus," after Poussin, in good condition, recently sold for 2s. 6d.

Chauveau (**François**).—Born at Paris in 1618, and died there in 1676. He is said to have produced nearly 3000 plates, which, however, are not much sought after by collectors.

CHAPTER XVIII.

CHEREAU TO CUYP.

Chereau (François).—Born at Blois in 1680; died at Paris in 1729.

1. Portrait of Delaunay and Giradon, fine proofs (2), 10s.; Delaunay only, proof before letters, 3s.; the same, before letters and the additional work on the drapery, 12s.
2. Charles Leslie, M.A., after A. S. Bella, 10s.
3. Cardinal Polignac, proof and letters, £1 1s.; the same, beautiful proof before letters on border, £1 5s.
4. Louis Antoine de Goudrin, after Rigaud, proof before letters, 8s.
5. Eusebius Renaudot, beautiful proof before letters, 14s.
6. The Holy Family and La Belle Jardinière, both after Raffaelle, fine proofs (2), £3 5s.

Chereau (Jacques).—The younger brother and pupil of the preceding. Born at Blois in 1684; died at Paris in 1779.

1. The Queen of Arragon, after Raffaelle, brilliant proofs (2), £2 16s.
2. George I., King of England, after the artist himself, proof, £1 2s.
3. Philip of Orleans, Regent of France.
4. Michael de Montague, 1715, oval.
5. David and Bathsheba, after Raoux, fine proof, £1 4s.
6. Vertumnus and Pomona, after Marot.
7. The Transfiguration, after Raffaelle.

Cipriani (Giovanni Batista).—Born at Florence in 1728; died in London in 1785. This artist, who was

chiefly celebrated as a painter, left a few plates, some of which are after his own designs.

1. John Milton (through different stages of life), etchings, some proofs (11), £1.
2. John Locke, fine proof, second state, 9s.; again, ordinary impression, 4s. 6d.
3. Edmund Ludlow, fair, 7s.
4. Algernon Sidney.
5. Andrew Marvel.
6. The Mother and Child.
7. The Death of Cleopatra, after Celini.
8. The Descent of the Holy Ghost, after Cabbiani.

Claude (called **Lorraine**).—A very celebrated landscape painter, born in Lorraine in 1600; died in 1682. He left about thirty etchings of landscapes and seaports, all of which are sought after, and consequently difficult to procure.

1. The Setting Sun, first state before any number or letters, £6.
2. The Flight into Egypt, the Apparition, the Ford, and the Storm, fine old impressions (4), £1 11s.; the first three, very fine (3), £1; the Flight only, second state, 8s.
3. The Dance, the Shipwreck, cattle crossing a stream, and the Sketcher, very fine (4), £2 5s.; the Shipwreck only, second state, 14s.
4. Sunset, landscape with cattle, very large margin, Mercury and Argus, and the Goatherd, all very fine (4), £1 13s.
5. Time, Apollo and the Seasons, Europa, the Campo Vaccino, the Goats, first state, very fine (5), £1 11s.
6. Landscape with cattle, very fine; landscapes, after Claude, by Barrière, &c. (16), 15s.
7. The Robbers, the Bridge, Sunset, and a landscape with cattle, very fine (4), £1 12s.
8. The Shepherd and Shepherdess, second state, £1 1s.
9. The Campo Vaccino, first state, very rare, £10 10s.

Clerc (**Sebastian le**).—An admirable engraver, born at Mentz in 1637; died at Paris in 1714. He executed a large number of plates.

1. Subjects from the Old Testament; Passion of Christ, &c. (238), £1 7s.
2. The Life and Miracles of St. Benedict, &c. (64), 15s.
3. Alexander's Entry into Babylon; the Academy of Sciences (6), £1 5s.

4. Illustrations to Æsop's Fables, landscapes, title-pages, &c. (300), £2 12s. 6d.
5. Sebastian le Clerc standing near a bureau, called the Cabinet of le Clerc, unfinished, 8s. 6d.
6. Le Maréchal de la Ferté, scarce, £2 15s.; the same, large margin and very fine, £7 7s.
7. Torquato Tasso.

Cleyn or **Kleyn** (**Francis de**).—Born at Rostock about 1600; died in 1658. This artist came to England in the reign of James I., and was taken into the service of the king, who first employed him in designing historical and grotesque subjects for the manufacture of tapestry, established at Mortlake under the patronage of that monarch. Cleyn was more celebrated as a painter than as an engraver. His plates resemble those of Hollar.

1. The Five Senses, fine and rare, £2 2s.
2. Caricature: Gare l'eau la Bas, Juno in a cavern, Cupid turning on the water, frieze, head-piece with foliage; the Newcastle Family seated round a fire (3), £1 16s.

Clouet or **Clowet** (**Albert**).—The nephew of the following. Born at Antwerp in 1624, and a pupil of Cornelius Bloemaert. His best print is "An Attack of Cavalry," after Borgognone. Even this, however, is not looked upon as anything out of the common.

Clouet (**Peter**).—Born at Antwerp in 1606. This artist's best plates are those after Rubens. His prints are said by Strutt to be deficient in harmony, and, though full of colour and boldly engraved, they lose a great part of their effect from a too equal distribution of the shadows.

1. The Descent from the Cross, after Rubens, very fine, 16s.
2. Portrait of Boudewyns, 13s.
3. The Newcastle Family, after Diepenbeck, beautiful proof before any inscription, £68 5s.
4. Portrait of Theodore Rogiers, first state before the address of De Man, third undescribed state of the same (2, both cut), 15s.

Cock or **Kock** (**Jerome**).—Born at Antwerp in 1510. This artist was better known as a printseller and publisher than as an engraver. His etchings are very slight, executed in a poor, scratchy style, and without effect. Sometimes, however, they bring high prices.

1. Three satirical subjects on the intrigues and cruelties of Alva, entitled, "Inquisiteur," "Rex Hispani," "Jasma," "Granvello," "Bubilon," "Alva" (3), 10s.
2. Martyrdom of St. Catherine, landscapes, &c., very fine (5), 17s.
3. Danté seated at a table, very fine and rare, £1.
4. Maria Scotiæ Regina Francorum regis conjunx, 1559, and her first husband, Francis II., a pair of ovals in profile, extra fine and rare, £11.

Cockson (**Thomas**).—An English engraver, living in 1620. His works consist chiefly of portraits, which are but indifferently executed.

1. Dr. Francis White, ætat. 59, very fine; the Civile Wars between the Houses of Lancaster and Yorke (2), 5s.
2. Dr. Francis White, very fine impression, 15s.
3. George, Earl of Cumberland, equestrian portrait in hat and feather, extra rare and ourious, £11 11s.
4. John Taylor, the water poet, fine, £2 19s.
5. The Mighty Princesse Maria de Medicis, &c., £1.
6. The Most Mighty Prince Demetrius, Emperor of Russia, 12s. 6d.
7. The Most Puissant Prince Matthias I., scarce, 12s. 6d.

Colignon (**Francis**).—Born at Nancy in 1621. This artist's great *forte* lay in engraving views of buildings, gardens, &c., with small figures, which he executed in a free, spirited style. At times he resembled Callot, Della Bella, and Israel Silvestre, from all of whom he engraved. The value of his prints is usually small.

Collaert (**Adrian**).—Born at Antwerp in 1520. He was an excellent artist, who worked entirely with the graver.

1. Allegorical subjects, illustrating the history and discovery of the New World, with portraits of Columbus and Mayerlanes, after Jan Stada, brilliant impressions (4), £1 11s.

2. Sets of birds, beasts, and fishes (49), 15s.
3. Different sets of the Life of Christ and of the Virgin (79), 15s.
4. Subjects from Scripture, the Four Evangelists, &c. (24), 9s.
5. The Life, Passion, and Resurrection of Christ, after Martin le Vos (51), 11s.; the same, £1 1s.
6. David and Goliath, St. George, Hercules and Dejanira, &c. (15), £1 1s.

Collaert (**John**).—The son of Adrian Collaert, born at Antwerp about 1540; living in 1622. His plates are found marked with the initials "H. C. F.," and occasionally with his cipher. This excellent artist drew and engraved exactly in the style of his father, and was, in every respect, equal to him in merit.

1. Scriptural subjects, in borders, composed of animals, birds, and flowers, after H. Bol, fine impressions (25), 16s.
2. The Virtues, after Stradanus, very fine (33), 10s.
3. Moses Striking the Rock, after Lombart; Venus and Adonis (3), 12s. 6d.
4. The Last Judgment, fine, 8s.; again, large margin, 12s.
5. Peace and Charity.
6. The title to the Biblia Sacra, after Rubens, fine.
7. The title to the Kerkelyke Historie, after ditto, fine.
8. The title to the Vaders Boeck, after ditto, fine.

Collin (**Richard**).—A German engraver, who was born at Luxemburg in 1626; living in 1682.

1. Raimondo Montecuccoli, three-quarter length, very fine, 14s.
2. Murillo, three-quarter length, in an oval, 16s.
3. His portrait, after Sandrart, 16s.
4. Jane, Duchess of Norfolk, after Lely, very fine, £5 5s.

Conrad (**Abraham**).—Born at Amsterdam in 1650. His plates consist chiefly of portraits, and are well executed, though not valuable from a pecuniary point of view.

Cooper (**Richard**).—An English engraver, living in 1762. The artist's best prints are "The Five Children

of Charles I., with the Great Dog," after Vandyck, and a portrait of Taylor, the oculist.

1. Count Gondomar, whole length from the Stour picture, fine proof, £1 17s.
2. Procession of the Knights of the Garter, after Vandyck, 17s.
3. Lady Wallace, after J. Davison, rare; Shooting Prisoners, copy of Callot's etching (2), £1 8s.
4. Henry (first) Earl of Sunderland, proof before letters, £4 18s.

Coriolano (Bartolomeo).—An engraver in wood, born at Bologna in 1585. His prints are esteemed for their fine effect.

1. The Virgin, the Infant Jesus, and St. John the Baptist, after Guido, first state, very fine (*chiaro-oscuro*), £1 18; the same, second state, very fine, 14s.
2. A sibyl, after Guido (*chiaro-oscuro*), fine, 5s.; another sibyl, after the same (*chiaro-oscuro*), 3s. 6d.; another sibyl, after the same (*chiaro-oscuro*), 14s.; another sibyl, after the same (*chiaro-oscuro*), 6s.; the four sibyls (4), 17s. 6d.
3. The Alliance of Peace and Abundance, first state, with the name of Santo Guidotto (*chiaro-oscuro*), very fine, £1 8s.
4. The Seven Ages, a Thesis, fine and rare, 18s. 6d.
5. Herodias with the Head of St. John, very fine, with large margin, £1 13s. 6d.

Coriolano (Giovanni Baptista).—Born at Bologna in 1590. He worked both on wood and copper, and though his prints are not of much importance, he is mentioned here so that he may not be confounded with the artist previously mentioned.

Cornelisz (Jacques).—*See* **Assen (John Walther van).**

Correggio (Antonio da).—This was the famous painter. Born at Correggio in 1494; died in 1534.

1. Sea Nymphs and Tritons (his only etching), very fine and extremely rare, £10; again, in excellent condition, with good margin, £72 10s.

Cort (Cornelius).—A very famous engraver, born at Hoorn, in Holland, in 1536; died at Rome in 1578. He

was the master of Agostino Caracci. Cort worked entirely with the graver in a bold, open style. His backgrounds, especially if they be landscapes, are executed with much taste and freedom, and clearly show the great command he had over the instrument. There is, however, in general a dryness and stiffness about his figures, particularly those that are covered with drapery, which frequently, joined with a want of harmony, produce anything but a pleasing effect. His drawing is usually correct and masterly, though sometimes the outlines are hard and the extremities marked in a negligent, slovenly manner. (*See* Strutt's "Dictionary of Engravers.")

1. The Holy Family, the Last Supper (after Da Forli); the Deposition, the Dispute of the Sacrament (4), £1 8s.
2. The Crucifixion, three landscapes and figures from Muziano, the Cupola (5), £1.
3. The Martyrdom of St. Lawrence (after Zuccaro); the Calumny of Apelles (two states) (3), £1 14s.
4. The monuments of Lorenzo and Giuliano di Medici, after Michelangelo, first impression (4), £2; again, ordinary impressions (4), 12s.
5. The Battle of the Elephants, after Raffaelle, 9s. 6d.
6. Prometheus, the Incontinence of Calisto, the Cyclops, Angelica and the Dragon, after Tizanio (4), £1 15.
7. The Annunciation, the Martyrdom of St. Lawrence, Paradise, after Tiziano (3), £1.
8. The Virgin and Child, with St. Catherine and St. Jerome, after Correggio (2), 17s.
9. The Trinity, after Titian, dated 1566, very fine, 14s.
10. The Last Supper, the Conversion of Saul, after Clovio (2), 13s.

Cousins (Samuel).—This Royal Academician was born at Exeter in May, 1801, and died in 1887. He engraved a large number of works, some of which are in great request. The following prices were realised recently by auction, and will give a general idea of the pecuniary value:

1. Countess Spencer, when Viscountess Althorp, after Reynolds, artist's proof, on India paper, £5 5s.

2. Lady Caroline Montague as Winter, after Reynolds, artist's proof, on India paper, £8.
3. Field-Marshal the Duke of Wellington, after Sir Thomas Lawrence, proof before first selling proof, India paper. The state of this plate is extremely rare. Only a small number were printed, and presented to Mrs. Arbuthnot; this lettering was then effaced, and the first unlettered proofs were taken off. The inscription to the lettered proofs was engraved by another person, and is without the words "In the possession of the Rt. Honble. Chas. Arbuthnot," £4.
4. Playmates, after H. Merle, artist's proof, India, £3 10s.
5. Miss Rich, after Hogarth, artist's proof, India, £1 2s.
6. Duchess of Devonshire, after Reynolds, artist's proof, India, £12 12s.
7. The Dauphin, after Grenge, artist's proof, India, £10 10s.
8. Lady Clive, after Sir Thomas Lawrence, artist's proof, £4 10s.
9. Lady Lyndhurst, after Sir Thomas Lawrence, proof before letters, £2 2s.
10. William Shakespeare, the Chandos portrait, artist's proof, India, £5.
11. Robert Burns, etched by William Walker, mezzotinted by S. Cousins, after A. Nasmyth, artist's proof, £13 10s.
12. The Visionary, after Liverseege, proof, £1 15s.
13. The Orphan, after Liverseege, proof, £1 5s.
14. Sea Shells, after Howard, artist's proof, India, £2 4s.
15. Mater Purissima, after Fred Goodall, artist's proof, India, £2 2s.
16. Mater Dolorosa, after Fred Goodall, artist's proof, India, £1 15s.
17. "Yes," after J. E. Millais, artist's proof, India, £3.
18. "No," after J. E. Millais, artist's proof, India, £1 10s.
19. Vanessa, after J. E. Millais, artist's proof, £1 4s.
20. Stella, after J. E. Millais, artist's proof, India, £1 7s.
21. New Laid Eggs, after J. E. Millais, artist's proof, India, £2 6s.
22. The Princes in the Tower, after J. E. Millais, artist's proof, India, £5.
23. Moretta, after F. Leighton, artist's proof, India, £11.
24. The Picture of Health, after J. E. Millais, artist's proof, India, £3 10s.
25. The Hon. Anne Bingham, after Reynolds, artist's proof, India, £6 15s.; again, very fine, £9.

Coypel (Antoine).—This artist was the son of Noel Coypel, a French painter of repute, who etched three plates

of Biblical subjects. He was born at Paris in 1661, and died in 1722.

1. The Finding of Moses, by Audran, proof before letters; the Judgment of Solomon, by the same (2), 16s.
2. History of Æneas, proofs before letters, the set (12), 13s.
3. The Annunciation, by Drevit, 4s.
4. Esther before Ahasuerus; Jephtha's Vow; Athalie; Susannah Condemned (4), 18s.
5. Jacob and Laban, proof; Jephtha's Vow; Susannah and the Elders (8), 18s.
6. The Holy Family, by N. Coypel; Judith with the head of Holofernes; Ecce Homo, proof, &c., by A. Coypel (10), £1.

Crabbe (Franz).—*See* **Master of the Crab.**

Cranach (Lucas).—A German engraver, born at Cranach in 1472; died in 1553. This artist's woodcuts are eagerly sought after by collectors, particularly those in *chiaro-oscuro*. His prints are found marked with the arms of Saxony, with a dragon, and sometimes with his cipher. Cranach was a painter of portraits and historical and poetical subjects. He also excelled as an engraver. His best prints comprise the "Life of Christ," consisting of fourteen middling-sized upright plates. A descriptive list of his works, in wood and copper, is given in Bartsch, vol. vii., p. 273.

1. St. George, very fine and rare, £1 8s.; the same and St. Christopher (2), £1.
2. A Prince of Saxony, very rare, 12s.; the same and Venus and Cupid (3), 10s.
3. Frederick III. of Saxony (woodcut), 14s. 6d.
4. Martin Luther, a woodcut, fine and rare, 16s.
5. St. Christopher (*chiaro-oscuro*) in two plates, very fine, £4.
6. St. John Preaching, brilliant impression, with margin, £6.
7. Venus accompanied by Love, fine, large margin, £2 6s.
8. The Holy Family in Schoolroom (woodcut), fine, £1 1s.
9. Martyrdom of St. Erasmus (woodcut), very fine, 11s.
10. The Tournament, 1550 (woodcut), cut close, £1 1s.; again, 17s.
11. The Repentance of St. Chrysostom, fine and rare, 10s.

12. Stag hunting, representations of tournament, &c., fine (6), £3 3s.
13. Portraits of different members of the House of Saxony, Luther and Huss, Philip Melancthon, whole length, &c. (8), £1 1s.

Creation (Master of the Days of).—*See* **Master of the Days of Creation.**

Crespi (Giuseppe Maria), called **Il Spagnuolo.**—Born at Bologna in 1665; died at Bologna in 1747. He etched a few plates from his own designs, none of which, however, are of great importance.

Cross (Thomas).—An English engraver, living in 1648. His works consist chiefly of portraits which he engraved for the booksellers. As a rule, his prints sell for two or three shillings each, but some are scarce, as, for example:

1. William Brome, fine, £1 5s.
2. Hugh Grotius, bust in oval, fine, 13s.
3. Richard III., brilliant impression with wide margin, very rare, 12s. 6d.
4. Sydrach Simpson, Master of Pembroke Hall, Cambridge, very fine, £1 6s.
5. John Hoddesdon, scarce, £2 3s.
6. Leonard Willan (different busts), fine and rare, £1 11s. 6d.
7. John Gamble (musician), fine and rare, £1 5s.
8. Susanna Perwich, extra rare, £1 11s. 6d.

Cruikshank (George).—One of the most skilful engravers of modern times. He was born in Bloomsbury in 1792, and died in 1878. A full and complete list of the artist's prints may be obtained from Mr. G. W. Reid's "Descriptive Catalogue of the Works of George Cruikshank," London, 3 vols., 4to, 1871, where no less than 4487 etchings and engravings on wood are catalogued. *See* also Jerrold's "Life of George Cruikshank," second edition, 1883, and Wright's "History of Caricature and Grotesque in Literature and Art," 1865. George Cruikshank must not be confounded with his brother Isaac Robert Cruikshank, who died in 1856, and whose repu-

tation, though eclipsed by that of his younger brother, is, nevertheless, high. Among the numerous books illustrated by George Cruikshank may be mentioned the following. The values are average auction prices of recent date.

1. The Bachelor's Own Book, London, 8vo, £3 17s. 6d.
2. Mudford's Account of the Battle of Waterloo, 8vo, 1817, thirty coloured plates, by Cruikshank, £2 5s.
3. The Comic Almanac, 1835 to 1853, 8vo, a set £2 10s. to £3.
4. The Commercial Tourist, 1822, 8vo, £1 14s.
5. Scott's Demonology, and Witchcraft, twelve coloured plates, 1830, £1 11s.
6. The Fairy Library, viz.: Hop o' my Thumb, the Seven League Boots, Jack and the Beanstalk, Cinderella, Puss in Boots, the set, £5 15s.
7. Living Ballad of Lord Bateman, 1839, 8vo, £3.
8. Points of Humour, 2 vols., 8vo, 1823-4, £3 10s.
9. The Table Book, 1845, 8vo, £3 17s.
10. Mayhew's Greatest Plague of Life, N.D., 8vo, £2.
11. Costello's Holidays with Hobgoblins, £1 14s.
12. Italian Tales, 1824, 8vo, £2.
13. Our Own Times, 1864, 8vo, £1 2s.
14. Comic Alphabet, 1837, 8vo, £2 5s.
15. Omnibus, 1842, 8vo, £1 7s.
16. London Characters, 1827, 8vo, £4 15s.
17. Mayhew's Toothache Imagined, N.D., 8vo, £3 3s.
18. Clark's Three Courses and a Dessert, 1830, 8vo, £2 10s.
19. My Sketch Book, 1833, 8vo, £2 16s.
20. Wight's Mornings at Bow Street, 1825, 8vo, £2 2s.

Cruyl (Levinus).—Born about 1640; living in 1667. This artist generally marked his plates "L. Cruyl."

1. Views of St. Peter and the Vatican, 12s. 6d.
2. Ten plates of the Triumphs of the Roman Emperors, very fine, £1 2s.; again, 18s. 6d.
3. Twenty-three plates of ancient and modern Rome, 1665, fair, £1; again, 9s.

Cuerenhert (Theodore van).—This artist was born at Amsterdam in 1522. He was the master of Henry Goltzius. Cuerenhert, while living at Haerlem, published a work in 3 vols., folio, in which he advanced arguments against certain religious dogmas; for this

offence he was frequently imprisoned, and finally banished for life.

1. Subjects relating to Roman history, the Queen of Sheba visiting Solomon (15), 18s.
2. Balaam and his Ass, after Hemskerck, 8s.
3. Joh reproached by his Wife, after ditto, fair, 9s. 6d.
4. Joseph Explaining his Dream, after ditto, 3s.; again, 7s. 6d.

Cuyp (Albert).—This great painter (born at Dort in 1606) executed a few small etchings of cows, which have now become very scarce and valuable. A good impression of any one of them cannot be got under a couple of guineas, and frequently much more is demanded and obtained.

CHAPTER XIX.

DALEN TO DYCK.

Dalen (**Cornelius van**).—Born at Antwerp in 1620. A pupil of Cornelius Vischer.

1. Charles II., in two states, very fine, £1 10s.; the same, proof, 16s.; the same, fine, £1 5s.
2. James, Duke of York, and Henry, Duke of Gloucester, very fine and rare, 17s.; James, Duke of York, 5s.
3. Deleboe Sylvius, brilliant proof before letters, very rare, £2.
4. Aretino, after Titian, fine proof, £2 3s.; the same, fine, £2 2s.
5. Sebastiano del Piombo, proof, £2; the same, fine, before inscription, £1 10s.
6. Old Parr, "the olde, olde, very olde man, or Thomas Par," &c., 1635, 17s.
7. Four Saints—Ambrose, Gregory, Jerome, and Augustine, after Rubens, 11s.; the same, with the Seasons, and Venus and Cupid, after Flinck, 11s.
8. Giorgione, the painter, after Titian, very fine, before inscription, £2 2s.
9. Algernon Percy, Earl of Northumberland, £4; the same, most rare and brilliant, £15.
10. William VI., Landgrave of Hesse, three-quarter length, in armour, fine, 12s.
11. Giovanni Boccaccio, after Vecellio, fine proof before inscription, £3 3s.
12. Henry, Duke of Gloucester, ætat. 20, in armour, oval, scarce, 16s.; the same, choice proof, after Luttichuys, £5 17s. 6d.
13. Sir John Pennington, vice-admiral, 1636, in armour, rare and extra fine, £4 10s.
14. J. M., Prince of Nassau, after Flinck; Ann Schurman, after C. Johnson; Boccace, after Titian (3), 10s.

Danckers or **Danckerts** (**Cornelius**).—A Dutch engraver, born at Amsterdam in 1561. He executed several portraits, and a number of subjects from his own designs. Their value is not, as a rule, very great, however.

Danckers or **Danckerts** (**Henry**).—Born at Antwerp about 1596. This artist was the son of the preceding.

1. Princess Augusta Maria, in the character of Diana, after Hanneman, 1640, large oval, very fine and rare, £6 16s. 6d.
2. Sir Edmund Fortescue, of Fallowpit, in the County of Devon, Kt., ætat. 36, 1647, in armour, very fine and almost unique, £16 5s. 6d.
3. Charles II., sash over his cuirass, large oval, after Hanneman, beautiful proof before any inscription, £12 5s.
4. Cornelius Stæfrenisse, average impression, 17s. 6d.

Danet (**John**).—*See* **Duvet** (**John**).

Danet (**Leon**).—*See* **Davent** (**Leon**).

Daret (**Peter**).—Born at Paris in 1610; died about 1680. The works of this artist, which are generally found marked with the cipher "DP", extend to upwards of 400 prints, chiefly executed with the graver. The value is small, seldom exceeding a few shillings each.

1. Anne of Austria, daughter of Philip III. of Spain, with verses, 2s. 6d.
2. Louis XIII., King of France, in armour, on horseback, with verses, rare, 12s. 6d.

Dati.—*See* **Master of the Mousetrap.**

Daullé (**John**).—A French engraver, born at Abbeville in 1703. He was living in 1762.

1. Laubriere, Bishop of Soissons, two impressions, one a proof before letters, 8s.
2. Saint Simon, Bishop of Metz, after Rigaud, fine proof before the arms or letters, 8s.; the same, before the shadow under the book was increased, 6s.
3. Fancy pieces after Boucher (14), 12s.
4. Claude Deshais Gendron, after Rigaud, fine proof before inscription, and a lettered impression (2), 6s.

5. Jean Mariette, beautiful proof before letters, and the same lettered (2), 11s.; the same, a curious unfinished proof, 17s.
6. Ludovicus Jacobus de Chapt de Rastignac, Archbishop of Turonensis, 12s.

Davent (Leon).—This artist was born at Rome about the year 1510. His subjects are chiefly after Francesco Primaticcio. He is indifferently referred to as Davan or Danet.

1. The Nativity, two different; the Adoration of the Kings, &c. (4), £2.
2. John Preaching in the Wilderness, allegorical subjects, after Primaticcio (4), £2 5s.
3. Antique basso-relievo; subjects from the life of Hercules and others, after Primaticcio (5), 15s.
4. Marcus Curtius Leaping into the Gulf, a battle piece, the Trojan Horse (3), £1 8s.
5. The Forge of Vulcan, the Death of Cleopatra, and another (3), £2.
6. The Madonna and Child, with saints; Christ's Descent into Limbo, Mary Magdalene Carried to Heaven (3), 10s. 6d.
7. The Magdalene Carried to Heaven by Angels, very fine, 17s.
8. The Fountain at Fontainebleau, after Primaticcio, 16s. 6d.

David (Charles).—A French engraver, born at Paris in 1602. Fair specimens of his work may frequently be met with for a shilling or two each.

David (Edward le).—A pupil of Loggan. This artist was born about the year 1640. Date of death unknown.

1. Louise, Duchess of Portsmouth, after Lely, very fine and rare, 16s. 6d.
2. Right Noble George, late Duke of Albemarle, fine; two half-lengths, after Franz Hals, very fine, 14s.

David (Jerome).—The brother of Charles David, born at Paris in 1608. His principal works are the Heads of the Philosophers, thirty-six plates, and etchings from the designs of Montano of churches and tombs at Rome, forty-two in number. The value of these is not great.

Davon (Leon).—*See* **Davent (Leon).**

Days of Creation (Master of the).—*See* **Master of the Days of Creation.**

Dean (John).—Born about 1750; died in London in 1798. An English engraver in mezzotinto, and pupil of Valentine Green.

1. Lady Cadogan, after Reynolds, half length, seated, proof before the name, £2 2s.
2. Dr. Thomas Leland, proof before title, 18s.
3. King Edward VI., half length, 11s.

Delaram (Francis).—A famous English engraver who flourished about the year 1620.

1. The Mightie Princesse Marie, &c., rare (the twenty-fourth plate of Elstracke's Baziliologia), 15s.; the same, first state, before the plate was altered to an oval, £5 10s.
2. Queen Elizabeth with the Crown and Sceptre (the twenty-fifth plate of the same), very fine and rare, £4; again, £2 2s.; again, £2 3s.
3. Henricus Walliæ Princeps Dux Cornub, &c., fine and rare, £4 6s.
4. The Highe and Mightie Pr. Charles, Pr. of Wales, &c., very fine, 13s.; the same, equestrian portrait, extra fine and rare, £46.
5. The Most Gracious and Right Virtuous Lady Elizabeth, Princesse of Great Britaine, fine and extremely rare, £6 10s.; again, margin cut down and print torn, £1 11s. 6d.
6. The Right Honourable Henry Percey, Earle of Northumberland (with the hat), extremely rare, £7 7s.; the same, very fine, £2 8s.; the same, fine, 11s.; the same, fine and very rare, £6; the same (bareheaded), extra fine, £7 7s.
7. The Honourable and Right Generous Sir Horatio Vere, Knight, a most brilliant impression of a print of the greatest rarity, £18 18s.; again, £12 12s.
8. Clariss D. Henricus Mountague, &c., extra fine and rare, £2 10s.; the same, fine and rare, with large margin, £5 4s. 6d.
9. The lively portraiture of the most worthy citizen Sir Thomas Gresham, &c., extra fine and rare, £3 12s.; again, £1 5s.
10. Clarissimi Poetæ Georgii Wither, &c., a most brilliant impression of a print of the greatest rarity, £16.
11. Effigies Admodum Reverendi in Christo Domini Robert (Abbattus) Episcopi. Salisbu., most beautiful impression, extra rare, £6 6s.

12. Amplissimi Reverendiss. in Christo, patris Johannis (Williams), P.D. Lincoln Episcop., &c., most brilliant impression, very rare, £19 19s.
13. Reverendissimus Dominus Johannes King Episcopus Londi., &c., beautiful impression, very rare, £1 17s.
14. The Most Mightie and Illustrious Prince Frederick, the fifth Count Pallatine of Rhyne, &c., fine and rare, £4.
15. The Most Hopefull Mightie Prince Frederick Henry, first begotten sonne, &c., most beautiful impression, £5 10s.; the same, extra fine and rare, £11 11s.
16. The Most Honourable and Right Valiant Souldier Ernestus, Earle of Mansfield, &c., beautiful impression, very rare, £1 7s.
17. Will. Summers, King Henery's Jester, extra fine and rare, £9 9s.; again, cut down and stained, 10s. 6d.
18. Arthurus Severus O. Toole Nonesuch, in armour, a most beautiful impression, and extremely rare, £11 0s. 6d.; the same, very fine and rare, £5 5s.
19. Matthias Lobel, botanist, fine, £1 6s.; again, fair impression, 17s.
20. Frances, Countess of Hertford, fine, £1 19s.; the same, extra fine and rare, £13.
21. Sir William Segar, brilliant and very rare, 17s.; again, £1; again, £1 2s.
22. William Burton de Fald, 1622, very fine, 17s.
23. Abraham Darsie, author of Annals, fair, 10s.
24. The Right Hon. and Right Rev. Father in God, John Williams, Lord Bishop of London, 17s.; the same, very fine and scarce, £5 12s. 6d.
25. John, Bishop of Lincoln (sold by George Humble), £1 6s.
26. Sir Thomas Gresham, ornamented oval, £1 16s.
27. Henry VIII., very fine, £3 11s.
28. Queen Mary holding the Supplication of Thomas Hougar, first state, extra fine and rare, £8 8s.
29. The High and Mighty Prince James, King of Great Britain, &c., equestrian portrait, fine and extra rare, £34 13s.
30. Prince Henry in his robes of the Garter, oval, rare, £1 3s.; again, extra fine, £7 7s.
31. Frederick and Elizabeth, King and Queen of Bohemia (2), 13s.
32. Henricus Fredericus Illust. Princ. Frederici Regis Bohemiæ Primogenitus, oval, 8vo, £11 11s.
33. Henry, Earl of Manchester, when Sir Henry Montague, Lord Chief Justice, fine and rare, £1 13s.
34. Henry, Earl of Manchester, with his treasurer's staff, fine and rare, £3 6s.

35. Frances, Duchess of Richmond and Lennox, motto "Coronat Constantia," 1623, rare, £3 3s.
36. George Withers, in a hat, rare, £1 13s.; again, brilliant impression, £10 15s.

Delft or **Delphius** (**William James**).—Born at Delft, in Holland, in 1580; living in 1636. The plates of this artist are sometimes found marked with his name, and occasionally with his cipher.

1. William, Count Nassau, after Miereveldt, two impressions, one a fine proof before letters (2), 15s.
2. Charles Lewis, Neander, &c., proof and print, &c., very fine (7), 18s.
3. George Villiers, Duke of Buckingham, fine and rare, 19s.; the same, very fine, £1 9s.; again, extra fine, £3.
4. Frederick and Elizabeth, King and Queen of Bohemia, after Miereveldt, very fine (2), 15s.; ditto, different from the preceding, extremely fine (2), 16s.
5. Frederick, King of Bohemia, and his son, Frederick, Count Palatine (2), 16s.; again, 15s.
6. Maurice and Frederick Henry, Princes of Orange, after Van der Venne, very fine (2), 15s.
7. Prince Charles, after Meytens, brilliant, £1 15s.
8. Sir Dudley Carleton, after Miereveldt, fine, 17s.; again, 15s.; the same, and another (2), very fine, £3 13s. 6d.
9. Joseph del Medico Crebensis, 1628, after Duyster, brilliant, £1 5s.
10. Henrietta Maria, wife of Charles I., £1 10s.; the same, with Charles I., large ovals (2), £1 13s.
11. Elizabeth, Queen of Bohemia, £2 2s.
12. Christian, Duke of Brunswick, 11s.
13. Louisa de Coligny, fourth wife of William I. of Orange, £1 13.
14. Hugo Grotius, fair, 16s.
15. M. J. Miereveldt, Dutch painter, proof before inscription, 12s.
16. William, Prince of Orange, and Frederick Henry, Count Palatine, large ovals, after Miereveldt (2), £1.

Della Bella (**Stephano**).—*See* **Bella Della.**

Del Moro (**Battista d'Angeli**).—Angelo Falcone, whose name appears to the prints given below numbered 1 and 2, was probably only a publisher, though in many catalogues he is described as the engraver of the pieces

in question. He was born at Verona about the year 1510, and died in 1580.

1. Two prints, each containing the figures of two Apostles, after Parmigiano, and in the middle a cariatides, viz., Nos. 1—4 and 9 (Bartsch); the other cariatides not in Bartsch, £1 10s.
2. The Monument, with and before the name Ang. Falco (2), 10s.; the same, 12s.; the same, 13s.
3. The Virgin and the Saints, after Parmigiano; the Vestal Tucia, after Campi, fine (2), 18s.
4. The Virgin and Child, after Parmigiano, fine, 16s.
5. The Marriage of St. Catherine, and a copy by Meldolla (2), fine, 18s.
6. The Tomb of a Bishop, with the Virgin seen above, fair, 4s.

Delphius (William James).—*See* **Delft (William James).**

Dequevauviller (François). — A French engraver, born at Paris in 1783. His prints (chiefly portraits) are of but little importance or value.

Desplaces (Louis).—An eminent French engraver, born at Paris in 1682. His best prints are those after Jouvenet.

1. Madame Duclos, after Largillière, fine proof before letters, very rare, and a lettered impression (2), 12s.
2. Christ Washing His Disciples' Feet, after Muziano, fine proof, 13s. 6d.
3. Danæ, after Titian, fine, large margin, 11s. 6d.
4. The Calvary, after Annibale Caracci, fine, large margin, 12s.
5. Hercules, accompanied by Wisdom, after Paul Veronese, fine large margin; l'Amour Heureux, after the same, fine large margin; Paulo Veronese between Vice and Virtue, fine, large margin; le Respect, after Veronese, fine, large margin; la Peinture, after Watteau, fine, large margin (5); £5 15s. 6d.

Dickinson (William).—A mezzotinto engraver, born in London about 1746; died at Paris in 1823. Some of his prints are amongst the most brilliant examples of mezzotinto engraving. For further particulars of this artist, *see* Smith's "British Mezzotinto Portraits," vol. i.,

pp. 171–203; Redgrave's "Dictionary of Artists of the English School," 1878.

1. Helena Forman, wife of Rubens, after Rubens, fine but cut, 11s.
2. George II., after Pine, full length, second state with "price 5s." erased, 13s.
3. Portrait of Paolo Sarpi, after Zuccaro, fine, 17s.
4. A family piece, after Bunbury, 17s.
5. Jane, Duchess of Gordon, after Reynolds, three-quarter length, in a ruff, £1 9s.
6. Dr. Percy, after Reynolds, three-quarter length, holding a parchment MS., fine proof before the plate was cleaned and before letters, £1 15s.
7. Miss Stephenson, after W. Peters, three-quarter length, with music and lyre, oval, £4 15s.
8. Lady Taylor, after Reynolds, very fine, but cut, £1 1s.
9. Mary Darby, after Reynolds, three-quarter length, as "Perdita," proof, open letters, very fine, £4 6s.

Die, Master of the.—*See* **Master of the Die.**

Dietrich or **Dietricy** (**Christian William Ernest**).—Born at Weimar, in Saxony, 1712; living in 1760. Many of this artist's prints are very scarce, as he was in the habit of destroying his plates for the purpose of re-engraving them.

1. His works, with a proof of the title additional (90), £2 10s.
2. Lot and his Daughters, scarce and fine, £1 14s.; again, brilliant impression, £2 12s. 6d.
3. St. Jerome Writing, 1731, fine, 12s.
4. Famine and Pestilence, 1731, exceedingly rare, but cut, £3.
5. The Alchemist, 1731, rare, £1 5s.; the same, £1 8s.

Dixon (**John**).—English mezzotinto engraver. Born in Dublin about 1740; died at Kensington in 1780. His best engravings are after the works of Sir Joshua Reynolds.

1. Mrs. Blake as Juno, fine proof, and the same in the usual state (2), £1 1s.
2. Henry, Earl of Pembroke, and the Countess of Pembroke with her Son, fine proofs (2), 1771, 14s.; the same, extra fine proofs, £1 2s.
3. Ugolino, after Reynolds, brilliant proof, but cut close, 5s.

4. Dr. Robertson, historian, after Reynolds, half length, seated, 1772; the Right Hon. Charles Townshend, after Reynolds, three-quarter length in oval, 1770 (2), £1 16s.

Does (**Anthony van der**).—A Dutch engraver, born at The Hague, 1610.

1. A group of sheep, fine and extremely rare, £2 15s.
2. Dorothea Narbona, wife of Thomas Rawlins, after Carew, fine, 12s. 6d.
3. Portrait of the Marquis de Castello, fine, 18s.; again, 14s. 6d.

Dolendo (**Bart.**).—Born at Leyden in 1566, and a pupil of Henry Goltzius. This artist sometimes marked his plates with his name, but more frequently with one of his three ciphers. His prints are not numerous, but good impressions are scarce, and consequently valuable. One of the best is known as "Adam and Eve Taking the Forbidden Fruit," after Van Mander.

Dolendo (**Zachary**).—Born at Leyden about the year 1560. His plates are frequently marked with a cipher composed of his initials. The best print of this artist is "Andromeda," after his own design. This, if in fair average condition, should be worth at least a guinea.

Dolle (**William**).—Flourished 1650-60. His portraits are sought after on account of their rarity, but are not particularly well executed. *See* Bromley's "Catalogue of Engraved British Portraits."

1. John Cosin, Bishop of Durham, very fine, 14s. 6d.
2. The Rev. Mark Franck, Master of Pembroke Hall, 12s.
3. Vera Effigies Reverendi Patris, Robert Sanderson, Bishop of Lincoln, 15s.; the same, 12s.

D'Olmutz (**Wenceslaus**).—This artist is supposed by some to be identical with Michel Wohlgemuth, the master of Albert Dürer, and who was born in 1434. Whether this notion is correct it is impossible to say, the evidence being very conflicting. *See* Bartsch, vol. vi., p. 317. Many of D'Olmutz's prints are found marked with a W.

1. Christ on the Mount, The Flagellation (2), £1 10s.
2. Christ and the Twelve Apostles, small whole-length figures (13), £2.
3. St. George, after M. Schöengauer; a lady on horseback, th e Dream (3), £1 5s.
4. A chalice, richly ornamented, not in Bartsch, £1 11s. 6d.

Domenico Fiorentino.—*See* **Barbiere (Domenico del).**

Dorigny (Louis).—The son of the following. Born at Paris in 1654; died at Verona in 1742. As an etcher he was of average merit. His work reaches a total of about forty pieces.

Dorigny (Michael).—Born at St. Quentin in 1617; died at Paris in 1665. His most successful plates are after the pictures of Simon Vouet. The value is not, however, great.

Dorigny (Sir Nicholas).—The younger son of Michael Dorigny. Born at Paris in 1658; died there in 1746. In 1711, the artist was invited to England by George I. for the purpose of engraving Raffaelle's cartoons, and for the excellence of his work he was subsequently knighted.

1. The Transfiguration, and other subjects after Raffaelle (6), 10s.
2. The cartoons after Raffaelle (8), fine, £4 4s.; again, £1 16s.
3. St. Petronilla, after Guercino, 8s.; again, 12s. 6d.; again, 10s. 6d.
4. Prints after the paintings in the cupola of St. Agnes, after Ciro Ferri (8), very fine, £1 17s. 6d.; again, £2 2s.

Doughty (William).—Born at York about the year 1730; died in 1782. He executed a few etchings and mezzotintos of portraits, the best of which are half lengths of Dr. Johnson and the Rev. William Mason, after Sir Joshua Reynolds. For further particulars, *see* Smith's "British Mezzotinto Portraits," vol. i., pp. 218-221; Northcote's "Life of Sir Joshua Reynolds," 1818, vol. ii., pp. 33, 34.

1. Samuel Johnson, proof, etched title, exceedingly fine, £46; the same, worn impression, 5s.
2. Ariadne, after Reynolds, three-quarter length, very fine, £1 19s.
3. The Hon. Augustus Keppel, artist's proof, with the letters etched in, £2 2s.

Drapentière (**John**).—Born in France about 1650; living in 1691.

1. View of the House and Grounds of Tishobury, 2s.
2. Benjamin Keach, 2s.
3. Samuel Pomfret, 1s.
4. John, Viscount Dundee, scarce, 14s.
5. Henry Cutts, of the Middle Temple, Oct. 21st, 1691, very rare, £1 3s.

Drevet (**Peter,** the elder).—An eminent French engraver, born at Lyons in 1664; died at Paris in 1739. He was a pupil of Germain Audran.

1. Cardinal Fleury, after Rigaud and others (3), 6s.; the same, fine, 16s.
2. Jean Paul Bignon, after Rigaud, in five states: first before the dots in the oval, before the second figure was added to the year of his age, and before the name "Hyacinth" was prefixed to that of Rigaud, and Pierre to that of Drevet. In the fourth and fifth states the face is much altered, and the age is sixty-six (5), 18s.
3. Louis XIV., large oval, in armour, two impressions, one with the first address of Drevet, before the plate was retouched and before the dedication (2), 15s.; the same, inscribed "Ludovicus Magnus," three-quarter length, exceedingly fine, 15s.
4. Charles, Duc de Bourgogne, after Rigaud, proof before letters, very rare, 15s.; the same, a beautiful proof before letters and before the names of painter and engraver, 17s.
5. Louis, Dauphin of France, oval and armour, two impressions, with and without the dedication (2), 6s.; the same, 9s.
6. Louis XV., after Rigaud, whole length, fine and rare (1), Buck, 763, 6s.; the same, a beautiful proof, before the title and before the names of printer or engraver, 11s.; the same, oval, in his robes, two impressions, one a beautiful proof, before the sword-handle was engraved, (2), 10s.
7. Marie, Duchesse de Nemours, after Rigaud, 4s.

8. Christiana, Margravine of Brandenburg, beautiful proof before letters, and the same lettered (2), 18s.; the same, £1.
9. The Seven Sacraments, fine (7), 14s.
10. Philippe de Courcillon, Marquis de Dangeau, after Rigaud, fine proof before letters, &c. (2), 17s.
11. Jean Forest, painter, after Largillière, fine proof before the inscription, and an impression with letters (2), 15s.; the same, two proofs before letters (2), 17s.
12. Jean Baltazar, after Rigaud, beautiful proof before letters and before the alteration of the crest, and the same lettered (2), 16s.; the same, in different states (4), 11s.
13. François de la Peronie, fine proof and a lettered copy (2), 15s.
14. Hyacinth Rigaud, two proofs, one with the names of the artists only, the other before letters (2), 14s.; the same, holding a palette and pencils, two beautiful proofs before letters (2), £1 10s.
15. Charles Gaspard Guillaume de Vintimille, after Rigaud, half length, very fine, 10s.
16. Charles Jerôme de Cisternay du Fay, very fine, 12s.
17. Louis XV. when a boy, large oval, after Rigaud, £2.
18. Adrienne Lecouvreur, rare second state before the final "e" was added to the word "model," very fine and rare, £3 15s.; the same, 13s.; the same, 10s.
19. Louise Adélaide d'Orleans, Abbesse de Chelles, fine, £2 5s.
20. Charles Montague, Earl of Halifax, after Kneller, first state, proof before letters, £7 7s.
21. Louis Auguste, Prince de Dombes, in oval, brilliant, 18s.

Drevet (**Peter,** the younger).—The son of the preceding. Born at Paris in 1697; died there in 1739. The artist's finest print is the justly celebrated portrait of J. B. Bossuet, Bishop of Meaux, after Rigaud.

1. Bossuet, Bishop of Meaux, a very fine impression, before the dots after the printer's name, £2 15s.; the same, a beautiful proof, before the top of the chair was finished, and with the word "Trecenses" instead of "Trecensis," £3 3s.; the same, superb impression, before any dots after the printer's name, £3; the same, with the dots, 5s.; the same, brilliant, but cut close, £2 6s.
2. Armand-Gaston, Prince de Rohan, very fine, 18s.
3. Réné Pucelle, after Rigaud, fine proof before letters, and a lettered copy (2), 14s.

Droeshout (**John**).—An English engraver. This artist worked in England, for the booksellers, in the seventeenth century: probably a relation of Martin Droeshout.

1. Richard Elton, author of "A Compleat Body of the Art Military," three-quarter length in armour, oval, inscription beneath, "If Rome unto her conquering Cæsars raise," &c., £1 1s.
2. Jeffery Hudson, the dwarf, prefixed to the "New Year's Gift, from Lady Parvula to Lord Minimus," 1636, very scarce, £4 8s.; the same, with verse, rare, 17s.
3. Title and frontispiece "Lusitania" to Paralipomena, by John Banesey, 1639, very fine (2), 13s.

Droeshout (**Martin**).—A Dutch engraver, living in England in 1620, who flourished 1620-51. The portrait of Shakespeare, prefixed to the first four folio editions, was engraved by this artist. The genuine state, as it occurs in the first three editions, is distinguishable from subsequent impressions by the shading on the left of the forehead (as it faces you), which is expressed by single lines curving inwards from left to right, without any crossing whatever; while in the repaired states, as it occurs in the fourth edition, the lines are strongly crossed and bent outwards. Besides this, the hair is crossed in the repaired state, while in the original it is on single lines. Each of the prints named below may be considered cheap at the prices quoted, as many of the artist's portraits are of the most extreme rarity. *See* also Bromley's catalogue of "Engraved Portraits," Redgrave's "Dictionary of Artists."

1. The Portraicture of the Right Honourable the Lord Mvnjoy Blunt. A most beautiful impression of a print of great rarity, £14; the same, very fine and rare, £5 5s.
2. William Fairfax, General in the Palatinate, oval with border, fine; ditto, looking the reverse way, very scarce (2), £4.
3. William Shakespeare, from the second edition of his plays, 1632, with a copy (2), £3 19s.

Duchange (Gaspar).—Born at Paris in 1662. It must be observed here that if any of this artist's prints are found bearing the name of Sornique they are not likely to be good impressions, as he retouched the plates and made many additions.

1. Charles de la Fosse, 12s.
2. The Entombment, after Paulo Veronese, fine, large, margin, 11s. 6d.
3. W. Shakespeare, proof and letters, and others of the same by Passe, Virtue, &c. (5), £4 14s. 6d.

Dudley (Thomas).—An English engraver, living in 1678. He was a pupil of Hollar. This artist's most important work was a series of etchings executed in 1678, representing the Life of Æsop, from drawings by Francis Barlow. *See* also Le Blanc's "Manual de l'Amateur d'Estampes."

Duflos (Claude).—Born at Paris in 1678; died in 1747. A pupil of Francis Poilly. His plates are numerous, but not of much value.

1. Christ and His Disciples at Emmaus, after Veronese, fine, large margin, 7s.
2. Louise Françoise de la Baum-le-Blanc, Duchesse de la Vallière, rare, 8s.
3. François de Laval, first Bishop of Quebec, three-quarter length, in oval, very fine, 10s.
4. Nicholas Lyon, Procureur du Roi, fair, 3s. 6d.; fine, with margin, 17s. 6d.

Dunkarton (Robert).—An English mezzotinto engraver who flourished 1770-1811. *See* Smith's "British Mezzotinto Portraits," vol i., p. 221.

1. Lockhart, Philadelphia, Wharton, 12s.
2. The Right Honourable Richard Earl Howe, three-quarter length, in uniform, proof, £2 2s.
3. Linnæus, Swedish naturalist, whole length, 8s.

Dupuis (Charles).—Born at Paris in 1685; died in 1742. A pupil of Duchange. One of Dupuis's best prints is a portrait of Louis XV., after Ranc. None of his plates are, however, sought after to any extent by collectors, unless in the finest condition.

Dürer (Albert).—Born at Nuremberg in 1471; died at the same place in 1528. This distinguished artist was a pupil of Michel Wohlgemuth, and as an engraver carried the art from a state of comparative crudity to a point which has seldom or never been surpassed. He worked both in wood and copper. The numbers in parentheses refer to Bartsch's "Le Peintre Graveur," where the works of Dürer are fully set forth and described under corresponding numbers. The following price list is unusually full and complete:

ENGRAVINGS IN METAL AND ETCHINGS.

1. Adam and Eve (1), a brilliant impression, in a fine state of preservation, £11; the same (mended), £13 5s.; the same, brilliant, £59; the same, fair, but stained, 15s.
2. The Nativity (2), a beautiful impression, £6 10s.; the same, fine, £8 8s.
3. A set of the Passion of Jesus Christ (3-18), very fine and rare, 16, £5 2s. 6d.; the same, a fine set, £7 7s.; the same, very fine and rare, £4 4s.
4. St. Jerome, a small circle (9), very rare, £5; the same, £2 2s.
5. The Descent into Limbo (16), fine, £1 14s.
6. Christ in the Garden of Olives (19), brilliant, with margin of seven mills, £2; the same, fine, £1 14s.
7. The Man of Sorrows (20), very fine, £3 12s. 6d.
8. The Man of Sorrows, seated, an etching (22), counter-proof, 12s. 6d.
9. The Crucifixion, small circle (23), very fine and extremely rare, £4.
10. Two angels holding the Sudarium (25), brilliant, and copy reversed, £4 10s.
11. Two angels bearing the Sudarium, an etching (26), very fine, 17s.
12. The Prodigal Son Feeding Swine (28), very fine, and a reverse (2), £1 7s.; the same, a good impression, £4 18s.; the same, fine, £8 8s.; the same, brilliant, £10.
13. St. Anne and the Virgin (29), fine, £1 1s.
14. The Virgin with Infant Christ, on a crescent (30), 12s.
15. The Virgin with a Crown of Stars (32), fine, £4 10s.
16. The Virgin Suckling the Infant Saviour (34), very fine and scarce, with margin, £6 2s. 6d.

17. The Virgin Embracing the Infant Saviour (35), fine, with small margin, £3 3s.
18. The Virgin Suckling the Infant Saviour (36), fine, £3.
19. The Virgin Crowned by an Angel (37), fine and scarce, £4 10s.
20. The Virgin and Child, 1520 (38), very fine and scarce, £3 18s.
21. The Virgin with the Pear (41), fine and scarce, £4.
22. The Virgin and Child, with monkey (42), very fine, and a copy (2), £2 2s.; the same, £4 6s.; again, £1 11s. 6d.
23. The Holy Family, with a butterfly (44), £2 14s.; the same, with margin, £3 7s.; the same, fine, £3 3s.; the same, very fine, £8 8s.
24. The Five Disciples of our Saviour (46-50), fine, £2.
25. St. Simon (49), fine, with slight margin, 18s.
26. Saint Christopher (head turned to the right) (51), brilliant, £1 5s.
27. St. George, standing (53), fine and scarce, £2 8s.; the same, brilliant, £4.
28. St. George, on horseback (54), very fine, with margin, £5 5s.
29. St. Sebastian, turned to the left, attached to a tree (55), fine, £2; the same, £1 14s.
30. St. Sebastian, bound to a pillar (56), fine and scarce, £2 10s.
31. St. Hubert kneeling before a stag (57), brilliant, £4 10s.; the same, a curious copy, apparently by John Duvet; another copy, with monogram G. H. (2), £4 1s.
32. St. Anthony Outside the City (58), fine, and copy by Wierix (2), £2 4s.
33. St. Jerome in his Chamber (60), and 2 copies, by Wierix and Karturus, £2 2s.; the same, without the copies, fine, £1 3s.; again very fine, £5 5s.
34. St. Jerome performing Penance (61), very fine, £2; the same, brilliant impression, £5; again, fair impression, £1 18s.
35. St. Génévieve (63), fine, £1 3s.; the same, St. Sebastian (55), and the Peasant and his Wife (83), very fine (3), £1 12s.; St. Génévieve, brilliant, £13.
36. The Three Genii (66), 12s.
37. The Sorcerese (67), fine, but injured, 10s.
38. Apollo and Diana (68), very fine, with margin, £12; the same, brilliant, £10 5s.
39. The Family of the Satyr (69), 15s.
40. A group of five figures, an etching (70), beautiful impression, with slight margin, £9.

41. The Rape of Amymone (71), superb impression, £3 15s.; again, £2; again, £2 2s.
42. The Rape of Proserpine, an etching (72), very fine, with margin, £10; the same, £1 11s.
43. A satyr with a female, &c., called "The Effect of Jealousy" (73), very fine impression, £1 10s.; the same, extremely fine and rare, £10 10s.
44. Melancholy (74), very fine and rare, £2 8s.; the same, brilliant, in matchless condition, £40.
45. The Four Women (75) and Indolence (76), the latter very fine (2), £1 12s.; the Four Women only, £1 15s.; Indolence only, 16s.; the same, £3 5s.; the Four Women only, in splendid condition, £4 17s.
46. The Large Fortune, or Pandora (77), fine, 14s.; the same, a good impression, £3 10s.; again, £5 5s.; the same, very fine, but cut, £15 15s.
47. The Small Fortune (78), fine and scarce, £4.
48. The Courier (80), the Cook (84) (2), 15s.
49. The Courier (80), fine, £1 2s.
50. The Lady on Horseback (82), fine and scarce, £2 6s.
51. The Peasant and his Wife (83), £1 18s.
52. The Cook and his Wife (84), beautiful state and condition, £5; again, fair impression, 16s.
53. The Oriental and his Wife (85), 12s.
54. The Three Peasants (86), £2.
55. The Standard Bearer (87), brilliant, £1 11s.; again, 16s.
56. The Assembly of Warriors (88), fine and scarce, £2 12s.
57. The Peasant at the Market (89), 11s.
58. Man and Woman sitting on a bank (93), superb impression, £10 10s.; the same, fine, £2 5s.
59. The Promenade, Death behind a Tree (94), brilliant, £3 15s.; the same, fine and rare, £2 4s.; the same, fine but injured, £1 4s.; the same, very good impression, £4 4s.
60. The Monstrous Hog (95), fine, with large margin, £20; the same, fair, no margin, £1 10s.
61. The Little Horse (95), fine and scarce, £2 7s.; the same, brilliant, £8 8s.; the same, fine, £1 10s.
62. The Great Horse (97), good impression, £1 18s.; the same, fine and scarce, £2; the same, brilliant and in perfect condition, £6 10s.; the same, very fine, £1 10s.
63. The Knight of Death (98), fine, £2 2s.; the same, fine, £2; the same, fine, 19s.; the same, excellent impression, £26; the same (copy A), £1 2s.
64. The Great Cannon (99), engraved on iron, fine, £1; the same, very fine, with slight margin, £3.

65. Shield of arms, with the cock as a crest (100), very fine, 14s.; the same, £1 16s.; the same, very fine, £8.
66. The shield of arms, with the skull (101), fine and scarce, £3.
67. Albert, Archbishop of Mayence (102), 16s.
68. Frederick III., Elector of Saxony (104), £1 3s.
69. Philip Melanchthon (105), very fine, £5 2s. 6d.; the same, very fine, £6 15s.
70. Portrait of Erasmus (107), after a painting by Dürer, £4; the same, very fine, £2 5s.; the same, £4 6s.
71. J. Patenier, painter of Dinaot (108), exceedingly rare, fine impression, with margin, £14.

Wood Engravings.

1. Samson Killing the Lion (2), very fine, £1 2s.; the same, brilliant, £1 1s.
2. The Passion of Jesus Christ (4-15), a fine set (16), £7 7s.; the same, £5 2s. 6d.; the same, very fine, £4; the same, fine impressions of the second state, with the Latin letterpress, £6 6s.; the same before the letterpress, very fine, £1 5s.
3. The little Passion of Jesus Christ (16-52), fine (37), £3 5s.; the same, very fine, £1 7s.
4. The Apocalypse (60-75), second state with the text (16), £9 12s.
5. The Life of the Virgin (76-95), second state, with the text (20), £9.
6. The Coronation of the Virgin (101), brilliant, £1 3s.
7. The Virgin and Child with St. Joseph (102), 14s.
8. The Execution of Ten Thousand Martyrs of Nicomedia (117), 11s.
9. The Martyrdom of St. Catherine (120), fine, 15s.
10. God Appearing to St. Gregory (123), £1 7s.
11. The Savage Slaying a Knight "Hercules" (127); the Bath (128) (2), 12s.
12. The Large Column (1517), in four sheets (129), fine and extremely rare, £6 15s.
13. The Rhinoceros (136), third state, 17s.; the same, third state in *chiaro-oscuro*, £3 15s.
14. The Siege of a City (137), on two sheets joined, scarce, £1 14s.
15. The set of five circles of designs for Goldsmith's Work (140-5), £3 3s.
16. Portrait of the Emperor Maximilian (153), fine, £2 18s.
17. Portrait of Ulric Varnbuler (155), *chiaro-oscuro*, fine, £6 10s.

18. His own portrait (156), woodcut, first state, before the date 1527, and the monogram, fine and rare, £3 1s.; the same (copy A), fine, 19s.
19. The arms of the city of Nuremberg (162), £2 19s.

Dusart (Cornelius).—A Dutch engraver and painter, born at Haarlem in 1665; died there in 1704.

1. The Singers, first and second states; the Drunken Couple; the Corncutter, first and second states; the Surgeon; the Shoemaker, with and without the address of Gale (9), 18s.
2. Interior, with boors drinking; the Great Fair, very fine (2), £1 7s.; the same, fine, 18s.
3. The Heroes of the League, the Senses, &c., mezzotintos, rare (26), 16s.; the same, with the title, rare (25), 18s.

Duvet (John).—This artist (known also as Danet) was born at Langres, in France, in 1487. He is sometimes called the Master of the Unicorn.

1. The Marriage of Adam and Eve, Moses with the Tables, the Crucifixion (3), £2 5s.; the Marriage only, superb impression, £15 17s. 6d.
2. The set of the Apocalypse of St. John (wanting the last two plates) (22), £9; the Fall of Babylon, from the same, £1 8s.
3. The Martyrdom of St. John, £1 15s.
4. Set of four emblematical subjects, in which are introduced the unicorn (4), £4; an emblematical subject (Bartsch, 40), £2 5s.
5. Two other prints of the same set, one representing the seizure of the unicorn, the other his triumphal procession (2), £3.
6. Majesty between Renown and Wisdom: Henry II. of France Crowned by two Angels, and the subject called Poison and Counterpoison (3), £1 15s. Poison and Counterpoison only, £2.
7. The Unicorn destroying a Huntsman, fine, £2 14s.
8. Battle between a Lion, Dragon, Bear, Tiger, Unicorn, very fine (perhaps not by Duvet), £2 14s.

Dyck (Daniel van den), an artist who must on no account be confounded with Anthony Vandyck, the famous painter, was born somewhere about the year 1620, and is said to have died at Venice at the age of 110 years. Of the half-dozen plates ascribed to him, no less than

three have at different times been placed to the credit of his namesake, Sir Anthony Vandyck. The whole of his prints are scarce and valuable, and comprise: "A Bacchanalian Scene," "St. Catherine," "The Virgin and Child," "Susannah and the Elders," and the "Deification of Æneas."

CHAPTER XX.

EARLOM TO EVERDINGEN.

Earlom (**Richard**).—An English mezzotinto engraver. Born in 1743; died in London about 1822.

1. The Royal Academicians, after Zoffany, fine proof before letters, £3 18s.
2. The set, entitled a collection of prints after the sketches and drawings of Cipriani, proofs on India paper (44), £2 10s.
3. The Witch, after Teniers, proof, 19s.
4. Duke of Arenbergh, on horseback, after Vandyck, fine, 13s.
5. Sir Thomas Chaloner, after Vandyck, fine, 10s.; again, 16s.
6. James Stuart, Duke of Richmond, full length, after Vandyck, fine, 17s.; the same, and another by Houbraken, proofs, fine (2), £3 13s. 6d.
7. The Interior of the Pantheon in Oxford Street, after Brandoin, fine, £3 15s.
8. Bacchanalians, after Rubens, very fine; portraits of hounds, after Wootton, fine; a greyhound's head, after Vandyck (3), £4 10s.
9. The Marchioness of Wharton, £1.
10. Portrait of a lady sitting with open book on her knees, after Ferdinand Bol, 15s.; again, 11s.
11. W. Shakespeare, proof on India paper, £1 6s.

Eckhout (**Gerbrand van den**).—Born at Amsterdam in 1620, and died there in 1674. This artist was a pupil of Rembrandt, and celebrated chiefly as a painter. Though his few etchings are but rarely met with, they are not particularly valuable.

Edelinck (Gérard).—Born at Antwerp in 1640; died at Paris in 1707. This accomplished artist was a pupil of Cornelius Galle. His brother John, and nephew Nicholas, born respectively in 1630 and 1680, did some good work, though their reputation is not nearly equal to that of Gérard.

1. Cardinal Borromeo and the companion print of St. Louis, both after Le Brun (2), 17s.
2. Colbert, Archbishop of Toulouse, proof before letters, rare, £1 4s.; the same, two impressions, one before the plate was retouched (2), 14s.
3. Louis XIV., on horseback, large sheets (2), 16s.; the same, small oval, proof, 14s.
4. Etienne d'Aligre, Chancelier de France, after Nanteuil, large oval, proof before letters, rare; and the same, lettered (2), £1 3s.
5. Jean Baptiste de Blye, proof before letters, extremely rare, £5.
6. Martin van den Baugart, after Rigaud, two impressions, one before the address of Drevet, fine (2), 16s.; the same, 12s.
7. Nathaniel Dilgerus, fine, £1 16s.
8. Henry Goltzius two impressions, one a fine proof before letters, and a counterproof (3), £1.
9. Jean Jacques Keller, after Largillière, two impressions, one a proof before letters, 18s.
10. Gedeon Berbier du Metz, proof before letters, and a lettered impression (2), 13s.
11. N. Monton, after De Troy, proof before the names of painter or engraver, £1 18s.
12. Pierre Simon, fine proof before letters, and the same lettered (2), 15s.
13. Philip de Champagne, very fine, and counterproof (2), £1 5s.
14. The Finding of Moses, after Mignard, fine proof before letters, £1 11s. 6d.
15. The Virgin and Child, after Stella, proof, very rare, £1.
16. Fighting for the Standard, after Da Vinci, very fine, 19s.; the same, before the dots on the sword, £4 4s.
17. Christ on the Cross, on two sheets, after Le Brun, fine, £1 15s.
18. Moses with the Tables of the Law, by Edelinck and Nanteuil, beautiful proof before the dedication, extremely rare, £4 15s.

19. The Duchesse de la Vallière, in the character of a Magdalene renouncing the vanities of the world, after Le Brun, superb proof before letters and the border, £10 10s.
20. The Holy Family, after Raffaelle, magnificent proof before letters, and prior to the cross-hatchings on the sky, stated to be one of the two proofs known to exist. £73 10s.; the same, magnificent impression, in the first state before the arms, £12 5s.
21. The Virgin at the Foot of the Cross; the Death of a Saint, fine proof (2), 18s.
22. The Penitent Magdalene, after Le Brun, with the letters, but before the border, very fine, £2 11s.
23. Charles Le Brun, after Largillière, fine, 13s. 6d.
24. François Tortebat, very fine, 13s.
25. Réné Descartes, fine, 18s.
26. Arnaud d'Andilly, very fine, 18s.
27. Francesco de Medicis, Grand Duke of Tuscany, after Rubens, second state before the "5" at the bottom on the right, very fine, £2 14s.
28. John Dryden, 18s.
29. Charles, Duc de Berry, son of Louis, Dauphin of France, 15s.
30. Jean Paul Bignon, oval, with arms below, proof before letters, 15s.
31. Bossuet, Bishop of Meaux, three-quarter length, after Rigault, 12s.
32. Mre. Blaise, oval, arms at bottom, 11s.
33. Abram Teniers, 11s.
34. Berbier du Metz, French general, proof before letters, £1 4s.

Elder, William.—Born in Scotland about 1650. He was an engraver of portraits, chiefly for the booksellers.

1. Ben Jonson, fine, 5s.
2. Dr. Theodore de Mayerne; Archbishop Sancroft; Charles Snell, after Hargraves, fine (3), 14s.

Elliot, William.—An English engraver, born at Hampton Court in 1727; died in 1766. His prints are not often met with, nor are they much sought after or of any particular value.

Elstracke (**Renold** or **Reginald**).—An English engraver, living in 1620. This artist signed his plates either with his name or with his initials, "R. E." His

best production is the "ΒΑΖΙΛΙΩΛΟΓΙΑ; or, The True and Lively Effigies of all our English Kings, from the Conquest to the Present Time, 1618." The title and the portrait of William the Conqueror were engraved by Elstracke himself, and at the Bindley Sale brought £1 11s. 6d. and £1 17s. respectively; the other kings, comprising twenty-seven pieces, first impressions, before the plates were retouched and printed on the back, realised the sums given below. It may be here mentioned that the prices named are, in the absence of better materials, taken from rather older catalogues than is usually the case. At the present day these figures would be greatly exceeded.

1. Title.
2. William I.
3. William Rufus, 7s. 6d.
4. Henry I., 16s.
5. Stephen, 12s.
6. Henry II., 6s.
7. Richard I., by Vertue, 15s.
8. John, by Vertue, 16s.
9. Henry III., by Vertue, 16s.
10. Edward I., 15s.
11. Edward II., 15s.
12. Edward III., 19s.
13. Richard II., £1 2s.
14. Henry IV., 10s. 6d.
15. Henry V., 16s.
16. Henry VI., 19s.
17. Edward IV., 10s. 6d.
18. Edward V., 14s.
19. Richard III., £1.
20. Henry VII., 19s.
21. Henry VIII., £1 13s.
22. Anne Boleyn, wife of King Henry VIII., brilliant impression, very rare, £4 13s.; the same, very fine and rare, £7 12s.
23. Edward VI., £3 3s.
24. Mary, rare, by Delaram, 15s.
25. Elizabeth, by Delaram, very fine and rare, £4.
26. Edward, the Black Prince, £3 17s.
27. John of Gaunt, Duke of Lancaster, fine and rare, £5 18s.

28. James I., by Simon Passe, £1.
29. Anne of Denmark, Queen of King James I., by Simon Passe, fine and very rare, £5.

Elstracke likewise engraved the following portraits among many others :—

1. The Most Excellent Princesse Mary, Queen of Scotland, and Dowager of France, very fine and rare, £3 18s.; the same, rare and brilliant, £7 10s.
2. Thomas Howard, Earle of Suffolke, brilliant impression, extremely rare, £9; the same, no addrees, 15s.; the same, extra fine, £8.
3. Lord Edmond Baron Sheffield, brilliant impression, and a print of the greatest rarity, £11; the same, 15s.; the same, first state, very rare and brilliant, £10 15s.
4. Sir Philip Sidney, extra fine and rare, £3 10s.
5. Dominus Johannes Harrington, Baro de Exton, ætat. 22, very fine, unique, £32 11s.; another portrait, oval in a square border, very fine, 19s.; the same, extra fine and rare, £11 11s.
6. Sir Thomas More, extra fine and rare, £1 15s.; again, £2 10s.; again, £2 5s.
7. The Right Hon. Sir Julius Cæsar, Knight. A most brilliant impression of one of the rarest prints in the English series, £22 11s. 6d.; the same proof, very rare, £10; the same, extra fine and rare, £10 15s.
8. The True Portraicture of Richard Whitington, thrise Lord Mayor of London, extra fine and rare, £10 10s.; the same, original print, with the skull, very fine and rare, £6.
9. Pourtraiture of the Most Famous Mr. Thomas Sutton, Esq., £2 10s.; again, £3 3s.
10. Thomas Wolsey, Cardinal, &c., scarce and fine, £1; the same, extremely fine and very rare, £10 15s.
11. William Perkins, of Christ College, in Cambridge, very fine and rare, 15s.; the same, first state, brilliant, with large margin, 19s.
12. The Most Excellent and Hopefull Prince Frederick Christian, heire of Norway, £4.
13. The Right High and Most Mightie Prince Christian IIII., £1 1s.; the same, fine, 13s. 6d.
14. The Pourtraicture of John Oldenbarnevelt, Knight, a most brilliant impression of a very rare print, £2 15s.; the same, rare, £1 1s.
15. M. Ant. De Dominis Co. Pal. Archiep: Spalaten, extra fine and rare, £1 9s.
16. The Most High and Right Potent Prince Philip III., &c., fine and scarce, 15s.

17. The Pourtraicture of the Most Illustrious Isabella Clara Eugenia, &c., fine and scarce, £1 3s.
18. The Most Excellent Prince Sigismund III., King of Poland, &c., very fine and scarce, 18s.; the same, good, 14s.
19. The Pourtraicture of the Most Illustrious Prince Albert, Arch-Duke of Austria, &c., 11s.
20. Serenissimus Sigismundes Bathorius, &c., scarce, 13s.
21. The true Pourtraicture of the Great and Most Potent Monarch Padesha Shassallem, fine, 16s.; the same, very fine, 19s.
22. Henry, Lord Darnley, first state, very fine, with large margin, £1 7s.
23. Tobias Mathews, Archbishop of York, very fine, with large margin, £1 1s.; the same, fine, and very rare, 18s. 6d.; the same, very fine, 16s.; the same, very fine and scarce, £2 19s.
24. Robert, Earl of Essex, two states, very fine and rare (2), 17s.; the same, fine and very rare, 19s.
25. Monument of Q. Elizabeth, fine, 13s. 6d.
26. The Highe and Mightie Prince, James the Sixt, fine, and very scarce, £3 15s.
27. William Cecil, Lord Burleigh, extra fine, with margin, £2 2s.
28. Gustavus Adolphus, the Most Victorious Prince, &c., very rare, 10s.
29. William II. and King John (2), extra fine, £4 4s.
30. Henry VI., fine, 11s.
31. Edward V., very fine, £1 1s.
32. The Most Excellent Princesse Marie, Queene of Scotland, Mother to our Illustrious Soveraigne, &c., and the Most Illustrious Prince Henry, Lord Darnley, King of Scotland, whole lengths, standing near each other, a most beautiful and curious print, perhaps unique, £18 18s.
33. James I. and Queen Anne, in their robes, with a medallion of Prince Henry and Genealogy in the centre, most rare and curious, very fine, £15 15s.
34. The Most High and Mighty Monarck James, by the Grace of God, King of Great Britain, &c., and the most excellent Princesse Anne, Queene of Great Britain, &c., whole-lengths (face of the King altered, probably by Simon Passe), £64.
35. James I. sitting in Parliament, with Prince Henry next to him, Lord Chancellor Ellesmere, the Earl of Dorset, and other great officers of state standing near the Throne, very fine, and in a high state of preservation, £43.

36. King James I., enthroned under a canopy of state, with Prince Charles sitting beneath him, Lord Keeper Williams and the Earl of Marlborough standing behind the Throne, very fine, £43.
37. Sir Thomas Overbury, ætat. 32, Writing his own Epitaph, twelve English verses, extra fine and *presque* unique, £77 14s.
38. The High and Mighty Prince Charles, Prince of Great Brittayn, &c., equestrian portrait, excessively rare, £62.
39. The High and Mightie Prince Frederick the Fifth, Counte Palatine, and the Right Noble and Verteous Princesse Elizabeth; equestrian portraits, extra rare, £15 15s. The same, whole lengths, with the arms of Great Britain and the Palatinate near the head of each figure, most brilliant and *presque* unique, £64.

English (Josias).—This amateur etcher was a pupil of Francis Clein. He died in 1718 (?). The pieces by this artist include eleven plates etched in 1653, entitled "Variæ Deorum Ethnicorum Effigies," and a set of fourteen plates of grotesques and arabesques.

1. Portrait of Dobson, the painter, an etching, brilliant and very rare, 18s.; the same, and also Christ revealing Himself to His Disciples at Emmaus, after Titian, fine and rare (2), £2 2s.
2. Portrait of Dobson, the painter, same as above, fine and scarce, £3 3s.; the same, before the alteration in the inscription, engraver's initials, and publisher's address, very fine and rare, £2 16s.

Episcopus.—*See* **Bischop (John de).**

Ertinger (Francis).—Born in Suabia in 1640. This artist's prints are not in much repute, and the value of ordinary impressions may fairly be judged from the example given below.

1. The History of Achilles, with the counterproofs, the set complete (16), 13s.

E. S. (Master of the Initials).—*See* **Master of the Initials E. S.**

Everdingen (A. van).—Born at Alkmaer in 1612; died in 1675. This artist is celebrated as one of the finest painters of rude scenery that ever existed, and as an

etcher he also attained great eminence. The impressions mentioned below are not particularly good.

1. Various landscapes, several in the first state (numbered in Bartsch, 1—16), one missing (15), 10s. 6d.
2. Ditto, two in early states (numbered 17—29) (13), 10s.
3. Ditto, five in early states (numbered 30—39) (10), 15s.
4. Ditto, six in early states (numbered 40—51) (11), £1 5s.
5. Ditto, six in early states (numbered 52—64) (13), £1.
6. Ditto, five in early states (numbered 65—80) (16), £1 16s.
7. Ditto, one in an early state (numbered 82—93) (12), £3 13s. 6d.
8. Ditto, four in early states (numbered 94—98) (5), £1 2s.
9. Ditto (numbered 99—103), No. 101, "The Rivulet in a Wood," before the plate was reduced, fine and extremely rare (5), £7 5s.
10. The History of Reynard the Fox, sometimes called "Cheats of the Fox," fine (56), £2 10s.; the same, incomplete and only indifferent impressions (43), 18s.

CHAPTER XXI.

FABER TO FYT.

Faber (**John,** the elder).—Born in Holland in 1665; died at Bristol in 1721.

1. Frances Lady Byron, after Hogarth, whole length, first state, before the plate was cut, very fine and scarce, 18s.
2. Quin, after Hudson, fine and rare, 5s. 6d.
3. Portraits of the members of the Kit-Cat Club, after Kneller, incomplete (42), 14s.
4. William Smyth, one of the founders, first state, before the number, £1.
5. Elizabeth de Clare, one of the founders, first state, before the number, 8s.
6. Margaret, Countess of Richmond, mother of Henry VII., one of the founders, 15s.
7. Jane Scrimshaw, ætat. 126, first state, with the date, &c., £1 5s.

Faber (**John,** the younger).—The son of the preceding, born in Holland, but brought to England when very young. He died at Bristol in 1756. His plates number on the whole 165, of which more than half are mentioned below.

1. Cave Underhill, in the character of Obadiah, fine, with large margin, 12s.
2. Mary, Viscountess Andover, after Hudson, no states, very fine, £1 16s.
3. James, Duke of Athol, after Davidson, full length, no states, fine and rare, 17s.
4. Sir Godfrey Kneller, after Kneller, early undescribed state, 19s.

5. Mary II., after Kneller, full length, undescribed state, with the address, 19s.
6. Duchess of Grafton, after Kneller, full length, with Cooper's address, £1 2s.
7. The Duchess of Marlborough, seated, after Kneller, undescribed state, 13s.
8. The Duchess of Manchester, after Kneller, undescribed state, £1 7s.
9. The Duchess of St. Albans, after Kneller, full length, first state, with Cooper's address, £1 6s.
10. The Countess of Clarendon, after Kneller, with Cooper's address, first state, rather poor, £1 5s.
11. The Countess of Dorset, by Kneller, full length, first state, with Cooper's address, £1 5s.
12. The Countess of Essex, after Kneller, full length, first state, with Cooper's address, £1 5s.
13. The Countess of Peterborough, after Kneller, full length, first state, with Cooper's address, £1 4s.
14. The Countess of Ranelagh, after Kneller, full length, second state, Cooper's address erased, 14s.
15. Mrs. Scroop, after Kneller, full length, with Cooper's address, £1 5s.
16. Lady Midelton, after Kneller, full length, first state, with Cooper's address, £1 3s.; the same, weak impression, 4s.
17. Lady Dorothy Boyle, printed in bistre, 16s.
18. Benjamin Bradley, after Pond, fine, 13s.
19. William Brigge, M.D., fine, 11s.
20. Augustus Wilhemus, Duke of Brunswick, half length, in armour, after Brunsen, fine, 17s.
21. John Hobart, Earl of Buckingham, after Hudson, full length, first state before the artists' names were erased, fine, 10s.
22. Frances, Lady Byron, after Hogarth, full length, first state before the plate was cut, very fine, £5 12s. 6d.; the same, second state, fine, 18s.
23. Henry Carey, after Worsdale, first state, before the panels of oval were scraped away, £1 1s.
24. Princess Carolina, after Hysing, no state, fine, 7s.
25. Charles I., after Vandyck, third state, with ring on finger, 13s.
26. Francis Couplet, after Kneller, brilliant first state before the address of Torre and Co., 10s.; the same, brilliant, £3 5s.
27. H.R.H. William, Duke of Cumberland, full length, after Wootton, fine, £1 10s.
28. John Devoto, after Damini, no state, fine and rare, 17s.
29. Robert Eglesfield, after Murray, fine, 18s.

30. Queen Elizabeth, when Princess, after Holbein, full length, £1 4s.
31. Mrs. Faber, after Hudson, no state, good but damaged, 10s.
32. Lady Charlotte Finch, after Robinson, first state, before the verses and title, £3 18s.
33. The Right Honourable Lady Sophia Fermor, Conntess Granville, extremely scarce, £3 5s.
34. George Frederick Handel, after Hudson, very fine, £2 3s.
35. Hugh Howard, after Dahl, 12s.
36. Thomas Hopkins, after Kneller, first state, 12s.; the the same, brilliant, £1 7s.
37. Richard Boyle, Earl of Burlington, after Kneller, fine, 19s.
38. Hamlet, Winstanley, after himself, fine, 16s.; the same, brilliant, £1 1s.
39. John Knight, with his Wife and Stepson, after Vanderbanck, second state, before the re-touch, 11s.
40. George Lambert, the painter, after Vanderbanck, first state, before Faber's address, date 1727 remaining, £1 10s.
41. The Hon. George Lee, LL.D., after Wills, second state, 16s.
42. Her Highness Princess Louise, after Pond, first state before the alteration in the inscription on her marriage, 15s.
43. The Right Hon. George, Earl of Mansfield, after Hudson, private plate, 19s.
44. Owen McSwing, after Vanloo, first state, before the scratches on the space at bottom, 19s.
45. Her Highness Princess Maria, after Pond, £1 16s.
46. Philip Mercier, after himself, second state, before the word "Arunga," instead of Scrutarius, very fine, 14s.
47. Peter Monamy, after Stubly, no states, fine and rare, 15s.; the same, brilliant, 19s.
48. Lady Christian Moray of Abercairny, full length, after Davison, no states, rare, £2 15s.
49. Anne, Princess of Orange, after Mercier, no states, fine and rare, 17s.
50. Humphrey Parsons, Lord Mayor of London, after Ellys, rare, the address cut away, 6s.
51. Francis Peck, M.A., after Highmore, very fine, second state, the flourishes crossed, 13s.
52. Teresia Constantia Phillips, after Highmore, 12s.
53. Sir John Phillips, after Hudson, no states, fine, 10s.
54. Alexander Pope, Ob. Ao. 1744, ætat. 57, after Vanloo, second state, rare, £1 19s.
55. Stephen Poyntz, after Vanloo, rare, no states, 15s.

56. Michael Rysbrack, sculptor, after Vanderbanck, first state, before the address of Faber, 15s.; the same, brilliant, £2 9s.
57. The Right Hon. Mary, Countess of Seaforth, after Ramsay, fine, no states, £3 12s.
58. Enoch Leeman, after himself, first state, before any inscription, £1 14s.
59. The Honble. Charles Stewart, after Ramsay, second state before the plate was cut, £1.
60. Frederick de Thoms, æt. 39, private plate, very rare, fine, 18s.
61. Sir James Thornhill, after Highmore, fine, first state, 19s.; the same, very fine, with margin, £1 8s.
62. Matthew Tindall, LL.D., after Dandridge, first state, with Faber's address, 16s.
63. Sir John Vanbrugh, after Richardson, very fine and rare, only three known, £2; the same, brilliant, perfect condition, £2 14s.
64. Joseph Vanhaeken, after Hudson, second state (the first before all letters), 17s.
65. Henry Vognell, after Pesne, fine, no states, £1 10s.
66. Sir Peter Warren, after Hudson, first state before the address of Robert Sayer, 13s.
67. Robert Wilks, after Ellis, second state, with the address of Bowles, £1.
68. Mrs. Wright, after Vanderbanck, very scarce, no states, 17s.
69. Jan Wyck, after Kneller, very fine, no states, 12s.
70. Christian Frederick Zincke, and Elizabeth his wife, after Hysing, second state, 11s.
71. Boy blowing a torch or ember to light a candle, after Schalcken, fine and rare, 19s.
72. George, Earl of Halifax, after Kneller, brilliant, in perfect condition, £4 15s.
73. William Draper, Esq., very fine, with large margin, 13s.
74. Abraham de Moivre, F.R.S., after Highmore, brilliant, £2 10s.
75. Michel Maittaire, M.D., after Dandridge, very fine, with good margin, £1 1s.
76. H.R.H. the Princess Amelia, after Hysing, very fine, with ample margin, £1 1s.
77. Sir Isaac Newton, after Vanderbanck, fine, ample margin, £8 8s.
78. Mr. Nathaniel Oldham, whole length, after Highmore, 13s.
79. Samuel Scott, after Hudson, brilliant, £1 14s.
80. Admiral Sir Charles Wager, after Gibson, very fine, with ample margin, £3 14s.

81. Sir George Walter, whole length, after Hysing, very fine, with ample margin, 10s.
82. John, Duke of Roxburgh, 14s.
83. Oliver Cromwell, after Lely, 12s.
84. Gualterus Mildmay, Eques. Coll., very fine and rare, £2.
85. Humphrey Lloyd, of Denbigh, fine and very rare, £3 10s.
86. James I., after Johnson, 12s.

Faithorne (**William,** the elder).—Born in London, about the year 1616; died in Printing House Yard, Blackfriars, in 1691. For an account of the work of this famous artist, *see* Fagan's "Descriptive Catalogue of the Works of William Faithorne," published by Quaritch, 1888.

1. Effigies Regum Anglorum a Wilhelmo Conquestore (series of small ovals, including the title), £11 5s.
2. Henry VIII., King of England, bust in oval, large margin, 12s.
3. Queen Elizabeth, seated between Lord Burleigh and Sir F. Walsingham, fine, 9s.; the same, £1 11s. 6d.
4. Charles I., King of England, oval, in armour, brilliant, £2 4s.; the same, in his robes, crowned, and his Queen (small ovals); Henrietta Maria (ditto); Henrietta Maria, in mourning apparel, 12mo, proof before the address of Nat Brooke (4), £10 10s.
5. Charles I., on horseback, with view of London, 1643; ditto (small oval) in a title, folio; ditto, in armour, folio (3), £3.
6. Charles I. (viewed in front), George, suspended by a chain over his cuirasse, first address of Peake, £8 10s. 6d.
7. The Most Mightie and Illustrious Prince Charles, Prince of Great Brittaine, &c., after Dobson, brilliant impression, and extremely rare (1), £2 15s.
8. Queen Henrietta Maria, richly habited, with pearls and jewels at her breast, £7 12s. 6d.
9. Henrietta Maria, in her widow's dress, fine, 17s.; again, £1 12s.; the same, proof before letters, very fine, £8 12s.; the same, £10.
10. Charles, Prince of Wales, and the Highe Borne Prince James, Duke of York (small ovals on the same plate); James, Duke of York (ditto), different from the former (2), £3 10s.
11. Charles II., "Heire of ye Royall Martyr," oval, in armour, the first state before the arms, £18; the same, in a similar state, £31 10s.

12. Charles II., crowned, "C R" on each side of the head (two different ovals); ditto, crowned, in an ermine robe (small square), proofs, &c. (4), £5 15s. 6d.
13. Charles II., in his robes, crowned, "C R" on each side, six verses on a scroll under the head; the same, proof before the inscription (2), £9 9s.
14. Charles II., ætat. 30, 1660, crown and helmet on each side of the head, 4to; ditto (first state of the plate), two verses instead of the king's name and title, £5 5s.
15. Charles II. Proclaimed King, &c., at Worcester, 1651, 8vo; ditto, motto of the Garter round the oval, 4to, with and without the inscription; ditto, in armour (4), £3 19s.
16. Charles II., when a youth, scarf thrown over his armour, the George suspended by a ribbon to his side, proof, £24 3s.; again, £5 5s.
17. Carolus II., D. G., Mag. Brit. Franc. et Hibern. Rex, in robes of the Garter, oval, large 4to, £25 4s.
18. Carolus II., in armour, motto, "Dieu et mon Droit" over the portrait, and the royal arms beneath, £10 10s.
19. Carolus II., D. G., &c., in his robes of the Garter, arms of Great Britain, &c., detached at each angle of the print, large half sheet, £19 8s. 6d.
20. Queen Catherine of Braganza, in the habit she wore on her arrival from Portugal, £27 6s.; the same, proof before the inscription, £44 12s.
21. The Most Renowned and Hopefull Prince Wiliam, Prince of Orange, sould by Robert Peake, oval half sheet, £6 6s.
22. The Most Excellent and High Borne Princesse Mary, Princesse of Orange, sould by R. Peake, oval half sheet, £6 6s.
23. William (second), Prince, and Mary, Princess of Orange, Frederick Henry, Prince of Orange, and the Princess Amelia, small ovals (4), £5 15s.
24. Mary, Princess of Orange, and her husband (2), 16s.
25. Mary, Princess of Orange, after Vandyck, 15s.; the same, £1; the same, £6 6s.
26. Prince Rupert, after Dobson, brilliant, £5; again, 12s.; the same, after Vandyck, £3 3s.
27. The Most Illustrious and High Borne Prince Rupert, after Dobson, sould by Tho. Rowlett, first address, £10.
28. Prince Rupert, Elector Palatine of the Rhine, in armour, after Vandyck, sould by R. Peake, first address, £14.
29. James, Duke of Monmouth, in half armour, in an oval composed of oak leaves, after Sheppard, £2 6s.

30. James, Duke of Richmond, in his robes of the Garter, after Vandyck, £4 4s.
31. James, Duke of Richmond, after Vandyck, rare, 13s.; the same, a brilliant impression, £2 19s.
32. James, Duke of York, sash over his armour, folio, touched proof, £5.
33. The Right Honble. James, Marquess Hamilton, first state, £4; the same, first address, £4 6s.
34. Edward Somerset, Marquis of Worcester, in armour, superb impression, £19; again, £6.
35. Montague Bertie, Earl of Lindsey, in armour, after Vandyck, brilliant impression, and very rare, £2 15s.; the same, £37 16s.
36. Thomas, Earl of Elgin, first state, before the wig was reduced, extremely fine, 20s.; the same, second state, fine, 20s.; the same, first state, £8 10s.
37. James, Earl of Perth, oval, in a square border, 15s.; £24 13s. 6d.
38. Charles, Earl of Carlisle; Roger, Earl of Castlemaine; Henry Lord Colerane, in the habit of a pilgrim; folio (3), £2.
39. Robert, Earl of Essex, his Excellence Generall of the Army, after Dobson, £6 16s. 6d.
40. Henry, Earl of Holland, in armour, sould by Robert Peake, first address, £4 18s.
41. Henry Rich, Earl of Holland, 19s. 6d.; the same, first state before Peake's name was altered to that of Stent, £4 2s.
42. Thomas Earl of Strafford, and Archbishop Laud (small ovals on the same plate), sould by Robert Peake, £8 15s.
43. Margaret Smith, Lady Herbert, proof, £55.
44. Frances Bridges, Countess of Exeter, after Vandyck, extremely fine and rare, £5 15s.; the same, brilliant, but cut close, £7 7s.
45. The Right Hon. Lady Barbara, Countess of Castlemaine, her hair dishevelled, head reclining on her arm (ornamented oval), £25 4s.
46. Ralph Browning, Bishop of Exeter, the large plate, brilliant impression, 15s.
47. Reverendus in Christo Pater ac Dominus D. Thomas (Morton) Dunelmensis Episcopus, &c., 10s.
48. John Prideaux, Bishop of Worcester, 12mo; Jeremy Taylor, prefixed to his Mercurius Christianus; ditto, proof before the Latin and English quotations (3), £8 5s.
49. Edward, Lord Littleton (Lord Keeper), with the seals, after Vandyck, £3 5s.

50. Edward, Lord Littleton, with the seals, small oval, sould by R. Peake, two different portraits; Henry, Earl of Manchester (Lord Keeper), small oval (3), £4 12s. 6d.
51. John, Lord Mordaunt, in armour, fine, £1 14s.; the same, fine, £2 2s.; the same, very brilliant, £42.
52. Thomas, Lord Fairfax, inscribed "His Excellency Sir Thomas Fairfax, Generall of all the English Forces," in armour, first state, before any address, £13 10s.
53. Henry, Lord Colerane, three-quarters, in his robes, unfinished proof, in the state the plate was left by Faithorne, before it was finished by Vertue, £9 9s.
54. Henry Cary, Baron de Leppington, brilliant, 10s.
55. Sir James Harrington, æt. 45, 1654, brilliant, £1 10s.
56. Sir James Harrington and Lady Katherine Harrington, in octagons, the latter a proof before the insertion of age or date (2), £4 8s.
57. Lady Catherine Harrington, æt. 36, 1654, brilliant, £4 11s.
58. Sir William Davenant, after Greenhill, 15s.
59. Sir Richard Fanshaw, first state, the name spelt "Fanchaw," 10s.; the same, £4.
60. Sir Beville Grenville, fine, £1 5s.
61. Sir Beville Grenville, ætat. 39, 1649, in armour, 4to, £5.
62. Sir Edward Anderson, very fine, 13s.
63. Sir Edmund Anderson; Sir Francis Moore, folio; Francis, Lord Bacon, Sir Philip Sidney, &c., small ovals, in the title to the Academy of Eloquence; another title with heads of the Earl of Worcester, Lord Bacon, &c., 12mo (4), £2 12s. 6d.
64. Sir Orlando Bridgman (Lord Keeper), with the seals, £5 10s.
65. Sir John Fortescue (Lord Chancellor), folio; Sir William Noy (Attorney-General), 12mo, £1 11s. 6d.
66. Sir Henry Spelman, a fine proof, 15s.; the same, fine, 18s.; again, £1 6s.; again, £10.
67. Bulstrode Whitelock, eques aurat, in armour, six Latin and six English verses, folio, £19 19s.
68. Sir Robert Henley, proof, very rare, 16s.; the same, proof, £37 16s.
69. Sir Thomas Fairfax, after Walker, with the address of Rowlett, 13s.; the same, £6.
70. Sir Francis Roue, fine, £1 1s.; again, £4 14s. 6d.
71. Sir Henry Coker, of the County of Wilts, Knight, High Sheriffe, ætat. 48, 1669, oval, composed of oak leaves and acorns, coat of arms beneath, £27 6s.
72. Sir Francis Englefield, Knight and Baronet of Wooton Basset, in the County of Wilts, ætat. 27, 1661, in half armour, arms under the oval large 4to, £48.

73. Sir Francis Moore de Foley, brilliant first state, Nihil (spelt Nihill), £9.
74. Sir John Ogle, fine, 5s.; again, 7s.
75. Sir William Paston, fine, but injured, £2 2s.; the same, fine, but mended, £1 9s.
76. Gulielmi Paston, Baronetti Effigies, 1659, arme under the oval, half sheet, £26 15s. 6d.
77. Sir Horace Vere, fine, 11s.; again, 19s.
78. Sir Francis Vere, 12s.; again, 15s.
79. Sir J. Fortescue, 10s.
80. Oliver Cromwell, Lord Protector, in armour, standing between two pillars, inscribed "The Emblem of England's Distractions, as also of her Attained and Further Expected Freedom and Happiness," 1658, £33 1s. 6d.
81. Oliver Cromwell, in armour, with medallions of King David, &c., at the four corners of the print, 12mo, before the letterpress at the back, and two frontispieces to the "Parallelum Olivæ," 1657 (3), £2 5s.
82. Oliver Cromwell, Lord Protector, in armour, on horseback, brilliant and very rare, £2.
83. Henry Terne, the Admiral, very fine and extremely rare, £21.
84. Effigies Henrici Terne, Armigeri, qui Anno 1660, Hispanorum 6 Navium Classem per 9 Horas, solus sustinuit, &c., in half armour, after Sheppard, £18 18s.
85. William Shakespeare (medallion suspended over two theatrical figures), John Stafford, excud. 12mo, £5 7s. 6d.
86. Elias Ashmole, proof before the introduction of the sign Gemini (II) and other additions on the pedestal, £9 5s.
87. Elias Ashmole, bust on pedestal, fine, £4 5s.; again, £9 15s.
88. Valentine Greatrakes, fine, 11s.; the same, 13s.; the same, brilliant, £1; again, £8 15s.
89. Henry More, of Cambridge, first and second states (2), 10s.
90. Thomas Morton, Bishop of Durham, ætat. 95; Henry More of Cambridge, ætat. 61, sitting under a tree (2), £2 2s.
91. John Bulwer, superb proof before letters, £11 6s.; the same, proof before all letters, fine, £1 19s.; again, 13s.
92. John Pordage, very fine, 19s.; the same, first state, with the Latin verses, £6 16s. 6d.
93. Endimyon Porter, after Dobson, first state, extremely fine and rare (1), £16 16s.
94. Thomas Killigrew, after Shepherd, very fine, £2; again, £8 8s.

95. Henry Lawes (musician), oval of foliage, 8vo, £2.
96. John Smith (writing master), by Faithorne and Vanderbanc, proof and letters, £6 16s. 6d.
97. Noah Bridges (writing master), proof before the insertion of the initials, "G. W." under the portrait, £5 7s. 6d.; the same, with four verses and "G. W." under the verses, £2 5s.
98. Richard le Beloman, cogn. Zebelina (writing master), in a cloak with plain band and tassels, Latin inscription (quotation from Eccle. ix. and x.) under the portrait, oval of foliage, large 4to, £14 3s. 6d.
99. Anonymous portrait of a gentleman holding up his cloak, open sleeves, and belt over his shoulder. "Æt. suæ 24" inscribed on a pillar; coat of arms, gules, a chevron between three unicorns, rampant, azure. Motto, "Nec me mea fallit imago," supposed to be unique, £20.
100. Vera Effigies, R.P., Augustin Baker, and Dr. William Bates, £1 11s. 6d.
101. Samuel Bolton, ætat. 48, 1654, Robert Bolton, 12mo, Dean Colet, ætat. 53, 12mo (3), 15s.
102. Richard Carpenter (Jesuit), oval of foliage, four Latin verses, 8vo, £2 14s.
103. William Gouge, first state, the lines commencing "The Simile," 24s.; the same, £5 7s. 6d.
104. John Hacket, Bishop of Lichfield, very fine, 19s.; the same, and an unfinished proof (2), £10.
105. John Murcot, ætat. 30, 1654, six English verses, 4to, £1 17s.
106. Carew Reignell, Armiger, £17 6s. 6d.
107. Vera Effigies, Josiah Ricraft, Londinensis Mercatoris, 1646, Sykes, 1288, £5; the same, twelve English verses, by J. Vickers, instead of the former inscription, £6 15s.
108. John Ogilby, brilliant (1), 17s.; the same, 12s.
109. William Harvey, discoverer of the circulation of the blood, fine, £1; the same and John Kersey, 1672, £4 5s.
110. Richard Hooker, 11s.
111. John Kersey, after Soust, 3s.
112. George Rodolphus Weckerlin, after Meytens, fine, 17s.
113. John La Motte, Esq., obit. 1655, proof; ditto, with the inscription, £9.
114. William Oughtred, ætat. 83, fine, 10s.; the same and ditto, proof before the age, and name of Faithorne, £1 10s.
115. Edmund Elys, first state, 18s.
116. Marcus Annæus Lucian, 12s.

117. John Milton, ætat. 62, 1670, brilliant, £1 10s.; the same, fine, 19s.; the same, £5 5s.; the same, before the plate was reduced, £1.
118. John Wallis, fine, 18s.
119. Thomas Hobbes, first state, the name spelt Hoobs, fine, £2 4s.; again, £3 3s.; again, £8 15s.
120. Robertus Boyle, Armiger, with an air-pump, oval of foliage, £28 17s. 6d.
121. John Bulwer, M.D., proof, £16 10s.; the same, "Cogn. Chirosophus, M.D.," 8vo, £3 10s.
122. Samuel Collins, M.D., proof before the insertion of the coat of arms or engraver's name, £2 5s.; the same, proof before engraver's name, £3 3s.
123. Dr. Francis Glisson, ætat. 75, 4to, £1 11s. 6d.
124. Edward Boys, ætat. 66, 4to, Bishop Brownrig (two different), folio and 8vo (3), £2 14s.
125. Edmund Castle, S.T.D., ætat. 63, 1669, from his "Lexicon Heptaglot," folio, £1 15s.
126. Samuel Leigh, ætat. 15, 1661, motto above the portrait, and arms beneath, 12mo, £6 10s.
127. William Sanderson, after Gouse, first state, dated 1658, 13s.; again, 13s.
128. Christopher Simpson, 18s.
129. Thomas Stanley, after Lely, 13s.
130. Jakob Usher, fine, 9s.; the same and Dr. John Wallis, £1 1s.
131. Mary, daughter of Sir Edward Alston (1), 9s.
132. Maria, Edvardi Alstoni eq. aur., filia Jacobi Laing, harni eq. aur. uxor. (of this print, three other impressions only are known), £15 4s. 6d.
133. Honoratissimæ dominæ paston effigies, A.D. 1659, arms under the oval (esteemed the *chef d'œuvre* of Faithorne), £42 10s. 6d.
134. Mrs. Sarah Gilly, arms under the oval, 8vo, £2 17s.
135. A set of designs for fountains, after Fanelli, fine, and rare (34), £1 1s.
136. Set of the Evangelists, and different subjects from Scripture and profane history (14), £1 6s.
137. Bird's Eye View of London, St. Peter's (Westminster), the Several Churches within the Walles of London, the Churches in the Suburbs and Westminster, and a briefe Ichonographicall of this Famous and Honourable City, by Ric, New Court, 1658, &c. The arms of six of the twelve City companies were wanting, also the title and a tablet of the description of London, £45. This print exists in a perfect state in the Bibliothèque Nationale at Paris.

Faithorne (William, the younger).—The son of the preceding. Born in 1656, died about 1700. He worked principally in mezzotinto.

1. Thomas Flatman, the painter, holding a drawing of Charles II.; second state, holding a portrait, fine (2), £1 15s.; the same, proof before letters (1), £1 12s.
2. Lady Grace Gethin, after Dickson, very fine, 19s.; the same, £1.
3. Sir Richard Haddock, after Closterman, brilliant first state, with the word "Regis," and before the address was erased, £4 10s.
4. Lady Catherine Hyde, after Dahl, brilliant impression of first state, before her name was introduced, £4 8s.
5. Madame Margaret Nicholls, after Dahl, second state, before the address of Glass, fine, 15s.
6. Princess Mary of Orange, after Hanneman, first state, with Thompson's address, £1 16s.
7. Madame Plowden, after Closterman, brilliant impression of the third state, £1; the same, second state, 10s.; the same, proof and letters, £2 10s.
8. Sir William Read, fine, 9s.
9. Lady Mary Rooke, after Dahl, first state, before the name of the personage, £2 2s.
10. Lord Henry Scott, after Closterman, fine and very rare, £1 5s.; the same, very fine, £1 1s.; the same, very fine, with margin, £4 4s.
11. Princess Sophia Dorothea, of Zelle, after Kersaboom, £4 17s. 6d.; the same, proof, £1 13s.
12. Princess Anna Sophia, of Hanover, bust in oval, £5 5s.
13. "Mary Commended, Martha Reprehended," after Coypel, fine and rare, £1.
14. Vertumnus and Pomona, after Permentear, fine and rare, £1 10s.
15. The Hon. Mrs. Marianne Herbert, after Kersaboom, brilliant, 15s.
16. John Moore, Bishop of Norwich, very fine, 19s.
17. William III. of Orange, King of England, 8s.

Falck (Jeremias).—Born at Dantsig in 1620; died in 1665.

1. William Blaeu, 24s.
2. Tycho Brahé, celebrated Danish astronomer, excessively rare, unfinished proof before letters, £13 5s.; the same, finished, very fine, £5 5s.
3. Frederic III., King of Denmark, very fine, £3 10s.

4. Nicolaus Copernicus, German astronomer, bust in oval, with verses below, excessively rare, £10 5s.
5. Daniel Dilgerus, bust in oval, after Wagener, £1 1s.
6. Rupert Douglass, very fine, £1 18s.
7. Jaques de la Gardie, Count de Leckoo, 10s.
8. Gabriel de la Gardie, three-quarter length, in armour, an oval, 14s.
9. Pontus de la Gardie, three-quarter length, in armour, an oval, £1 1s.
10. Hammerstein, Swedish General, three-quarter length, in armour, an oval, 11s.
11. Gustavus Horn, Comte de Blornebourg, 18s.
12. Comte d'Axel, Oxenstiern, fine, £2 18s.
13. Axelio Lillio, bust in oval, in armour, 17s.
14. Count Boguslaus Radzenil, three-quarter length, in fur-trimmed coat, very fine, large margin, 10s.
15. Christina, Queen of Sweden, three-quarter length, in ermine cloak, oval, £1 1s.
16. Adrian Spigelius, of Bruxelles, very fine, with large margin, 18s.
17. Leonhard Forstenson, Swedish general, 15s.
18. George Tyozkiewicz, bishop, three-quarter length, in skull cap, 18s.
19. Arfwedo Wittemberg, Swedish general, bust in oval, 10s.

Fantuzzi (Antonio).—An Italian engraver, born at Viterbo about 1520; living in 1550. This artist frequently marked his plates with a cipher composed of his initials. His prints are scarce.

1. The Forge of Vulcan, a battle-piece after Primaticcio (2), £1 19s.
2. The Execution of the Law by Seleucus upon his Son, a bacchanalian subject, &c. (5), £1 11s.
3. A sybil, Aurora and Tithonus (2), 12s.
4. The Story of Seleucus, a large print of ornaments (2), 18s.
5. A Sacrifice, the Fall of Phaethon, a nymph and satyr (3), £1 2s.

Fariat (Benoit).—Born at Lyons in 1646; living in 1695. This artist's prints are not of much importance and usually of but little value.

Farinato (Paolo).—Born at Verona in 1522; died in 1606. He executed several etchings, but is chiefly celebrated as a painter.

1. The Magdalen, Charity, Venus and Cupid, the Satyr inebriated (4), £1 8s.; the Magdalen only, 7s.
2. The Passage of the Red Sea, fine, 5s.
3. St. John the Evangelist, fine, the Virgin and Child in a landscape, Cupids playing in the sky, Charity (4), 7s.

F. G. (Master of the Monogram).—*See* **Master of the Monogram F. G.**

Fialetti (Odoardo).—Born at Bologna in 1573; died at Venice in 1638.

1. The Marriage in Cana, after Tintoretto, fine, with margin, 6s.
2. The Great Ecce Homo, very fine, with margin, 5s.
3. Diana reclining, after Pordenone, very fine, 8s.
4. Lucrezia Borgia, Duchess of Ferrara, profile head, life size, 5s.

Ficquet (Stephen).—Born at Paris in 1720; living in 1772. His best print, which has become very scarce, is the portrait of Madame de Maintenon, after Mignard; the others are not of much value.

1. Portrait of Madame de Maintenon, fine and scarce, with slight margin, 19s.; again, exceedingly fine, with large margin, £2 10s.; again, most brilliant impression, with margin, quite perfect, £47 5s.

Fillian (John).—A pupil of Faithorne the elder, living in 1676. His prints are very few in number, but their value is as a rule high.

1. Thomas Cromwell, Lord Privy Seal, three-quarter length, fine, £2 2s.
2. William Faithorne, the engraver, three-quarter length, oval, fine, £3.

Finiguerra (Maso).—Born at Florence about the year 1430, and usually credited with the invention of taking off impressions on paper from engraved plates. Very little is known of the works of Finiguerra, which are but rarely met with, and always command high prices. The "Madonna on a Throne," mentioned below, would at the present day be worth very much more than the price quoted. Owing to the scarcity of these prints it is difficult to find quotations.

1. The Madonna on a Throne, with the Infant Saviour, £3 13s.
2. The Adoration of the Magi, £52 10s.
3. Christ Led to be Crucified, £53 11s.

Finlayson (J.)—An English engraver, chiefly in mezzotinto. Born in 1730; died in 1776. For fuller particulars respecting this artist and his works, *see* Smith's "British Mezzotinto Portraits."

1. Elizabeth, Duchess of Argyle, Brandon, and Hamilton, bust in oval, after Catherine Read, 10s.
2. William Drummond, of Hawthornden, three-quarter length, after Janson, 11s.
3. David Garrick, in the character of Kitely, cloak over his right shoulder, after Reynolds, £5 7s. 6d.
4. Lady Grandison, bust in oval, £3 16s.
5. Miss Winyard, after Reynolds, three-quarter length, sitting, £2 2s.

Fiorentino (Domenico).—*See* **Barbiere (Domenico del).**

Fiquet (Etienne).—A French engraver, born at Paris in 1731; died in 1794.

1. Pierre Corneille, proof before letters, very fine, £1.
2. De la Motte Fénelon, Archbishop of Cambray, fine, 11s.
3. Jean de la Fontaine, small oval, proof, very fine, 10s.
4. Lanfranc, professor of surgery, three-quarter length, oval, 11s.
5. Françoise d'Aubigné, small oval, half length, seated, 11s.
6. Poquelin de Molière, small square, proof, fine, 9s.
7. Michel de Montague, small oval, proof, fine, £1 1s.
8. Jean Baptiste Rousseau, small oval, proof, fine, 8s.
9. F. de la Mothe le Vayer, three-quarter in oval, 11s.

Firens (Pierre).—An engraver and publisher, born at the commencement of the seventeenth century; he worked in Paris.

1. Anne of Austria, daughter of Philip III. of Spain, superb impression, very rare, £6.
2. Henry IV. of France, "Touching for the King's Evil," £3 3s.
3. Henri le Grand, in regal attire, three-quarter length, £15 5s.

Fisher (Edward).—An English mezzotinto engraver,

born about 1730; died about 1785. His best prints are portraits after Sir Joshua Reynolds.

1. Lady de Grey and her sister, brilliant proof before letters, £1 3s.
2. Colley Cibber, after Vanloo, fine, £1 15s.; the same, second undescribed state, fine, £1 7s.
3. John, Earl of Bute, after Reynolds, 12s.
4. Augustus Keppel, after Reynolds, 11s. 6d.
5. Granville, Marquis of Stafford, after Reynolds, 5s.
6. Laurence Sterne, after Reynolds, 14s.; the same, £4 4s.
7. Lady Elizabeth Lee, after Reynolds, 17s.
8. (Norris) Kitty Fischer as Cleopatra, after Reynolds, 18s.

Fittler (James).—Born in London in 1758; died at Turnham Green in 1835. For further particulars of this artist, *see* Redgrave's "Dictionary of Artists of the English School," 1878.

1. A Spanish officer, three-quarter length, landscape in distance, after Rubens, fine, 12s. 6d.

Flamen (Albert).—Born in Holland about the year 1630. He was celebrated as a painter, but left several etchings of landscapes. His plates are sometimes found marked with a cipher composed of A and B.

1. Set of sea fish (numbered in Bartsch 1-12), very fine (12), £1 8s.
2. Ditto (numbered 13-24), very fine (12), £1 10s.
3. Ditto (numbered 25-36), very fine (12), £1 10s.
4. Fresh-water fish, the two sets (numbered 37-60) (24), £3 5s.
5. Set of birds (numbered 81-91), very fine (12), £3 3s.
6. Views of the Chateau of Longuetoise, &c. (numbered 93-104) (11), £2 5s.; a number of other views, fine (82), £1 15s.

Flipart (John Charles).—An engraver of merit, and father of John James Flipart mentioned below. The works of the two are generally found classed together.

Flipart (John James).—The son of John Charles Flipart. He was born at Paris in 1720.

1. Le Gateau des Rois, L'Accordée du Village, and Le Paralytique, after Greuze, proofs before letters (3), £1 18s.
2. Tiger Hunting, and various fancy subjects, after Boucher (14), 12s.

Folkema (**Jacob**).—Born in Friesland in 1692; died 1767.

1. Portrait of Frank van Borselem, after Jelgersma; ditto of Jacoba, Duchess of Bavaria, after the same (2), 16s.
2. Jaqueline of Bavaria, Duchess of Gloucester, proof and letters, and her husband, Frank van Borslen (3), £1 6s.

Fontana (**Giovanni Batista**).—Born at Verona in 1534; living in 1573.

1. Six landscapes with figures (6), £2.
2. The Wooden Horse introduced into Troy, 17s.
3. The Prophet Ezekiel, fine, 12s.
4. Landscape, with St. John Baptising Christ, fine, with margin, 13s.
5. Landscape with Christ and the Woman of Samaria, very fine, 14s.

Forster (**François**).—A Swiss engraver. Born in 1790; worked in Paris, and died there in 1872.

1. Albrecht Dürer, half length, from his own design, with a short beard, 1822, fine proof on India paper, before letters, £3.
2. Raffaello Sanzio Raphael, in a square border, fine India proof before letters, 10s.
3. La Maitresse du Titien, 10s.
4. Her Majesty Queen Victoria, after Winterhalter, half length, standing, proof, £1 2s.

Fortuny (**Mariano**).—A Spanish painter and engraver. Died in 1875.

1. Arabe Veillant le Corps de son ami, fine, very rare, £3 10s.
2. Dead Arab, proof on Japanese paper, very rare, £3.
3. Famille Marocaine, proof on Japanese paper, £1 17s.
4. "Garde de la Casbah a Tetuan," fine and early impression, £1 2s.
5. Tireuse de Cartes; Arab of Tangier, seated; two on one mount, £1 7s.
6. The Reader, artist's proof, £3.

Fossato (David Antonio).—A Venetian painter and engraver, who died at Vienna in 1782. This artist's prints, though not often met with, are not much thought of by collectors unless in the finest possible condition.

Fosse (John de la).—Born at Paris in 1721, and living in 1757. He was a pupil of Stephen Fessard. His prints are neither rare nor valuable.

Francia (J. F.).—Born at Bologna about the year 1450.

1. Cleopatra and Cupid, extremely rare, £1 16s.
2. The Five Saints, very fine, £3 3s.; the same, a very fine impression, of great rarity, £7.
3. The Virgin and Child (seated), Joseph behind her, St. Anne spinning, and St. John holding the reel, with three men in the background, very fine and rare, £3 12s.
4. The Bacchanal, fine, 16s.; the same, very fine, £2 2s.

Franck (John Ulrich).—Born in Suabia in 1603; living in 1644.

1. Etchings of military skirmishes, attack of robbers, &c., very fine and scarce (18), £3 15s.
2. A female supplicating a warrior, a wounded soldier being removed in a chariot, Abraham Dismissing Hagar, all very rare (3), £3 15s.; the Woman Supplicating, only, very fine, £1 1s.

Franco (Batista).—This eminent painter and engraver, who is sometimes called "Il Semolei," was, according to Bryan, born at Udine in 1510. He was a pupil of Marc Antonio, whose style he imitated. Franco died at Venice in 1581.

1. Christ on the Cross, the Madonna and St. John below; the Deluge (2), 13s.
2. Moses Striking the Rock, first impression; Melchisedech and Abraham, the Arc on the Temple of Dagon, second impression, 7s. 6d.
3. The Nativity; the Holy Family (2), 13s.
4. The History of Trajan, and two allegorical circles (3), 7s. 6d.
5. Two antique bas-reliefs on one plate; six subjects from the History of Trajan, on one plate, &c. (4), 13s.

6. The Clemency of Scipio, fine proof before the name, 5s.
7. The Entombment, 12s.
8. Hercules Shooting at Nessus, first state, 16s.
9. The Emperor Constantine and St. Pierre, fine, 11s.

Franco (Giacomo).—Born at Venice about 1560; living in 1596.

1. The Holy Family, with St. John holding a distaff, £3 5s.; again, £4 6s.
2. The Five Saints, £4.
3. Lucretia Stabbing Herself, £4 5s.; the same, first impression, £6 15s.
4. A bacchanalian piece, £1 3s.
5. Cleopatra, £3 6s.
6. Female holding a square; a grotesque ornament (2), £3 7s.
7. Bacchus with his Attendants, £5 15s. 6d.
8. The Infant Saviour, sleeping under a canopy, £12.
9. The Madonna, on a throne, with the Infant Christ in her lap (this print was marked on the throne with the letters D. A. F.), £10 10s.

Francois (John Charles).—Born at Nancy, France, in 1717; died at Paris in 1786. An artist of but slight comparative merit. His prints are not much sought after.

Frey (James).—A famous engraver, born at Lucerne in 1681; died at Rome in 1772. The object of the artist was to approach the style of the painter after whom he engraved, and in this he succeeded admirably.

1. The Holy Family, after Raffaelle, very fine, 10s.
2. St. Romualdo, after Sacchi, very fine, 12s.
3. The Doctors of the Church, after Guido Reni, fine, 8s.
4. Bacchus and Ariadne, after Guido Reni, very fine, 8s.
5. The Aurora, after Guido Reni, very fine, with margin, £1 9s.; the same, proof before letters, fine, £3 18s.

Frye (Theodore).—An English engraver in mezzotinto, born about the year 1710. For further particulars of this artist and his works, *see* Smith's "British Mezzotinto Portraits."

1. Captain Cook, three-quarter length, £1 1s.
2. Captain Cook's wife or sister, three-quarter length, £1 3s.

Fyt (John).—Born at Antwerp, 1610. Chiefly celebrated as a painter, though he left many spirited etchings.

1. The small set of animals, rare and fine (8), £1 18s.; again, £2 2s.
2 The set of dogs, first state and extra fine (8), £2 12s. 6d.; again, £1; again, £1 11s. 6d.
3. An oblong etching, representing hares pursued by dogs, one of which has seized the hare by the neck; perhaps by Fyt, but more probably by Hondius; unique, £4 4s.

CHAPTER XXII.

GAINSBOROUGH TO GUNST.

Gainsborough (**Thomas**). — This famous painter was born at Sudbury in 1728. He left behind him about twenty etchings and three plates in aquatint. Gainsborough died in 1788.

1. A man ploughing (etching), fair, 8s.; again, good impression, with large margin, 17s. 6d.
2. Evening (etching), 12s. 6d.
3. Gipsies under an oak tree (aquatint), fine, with margin, £1.

Galestruzzi (**Giovanni Batista**).—Born at Florence in 1618; living in 1661. He was a friend of Della Bella, whose style appears frequently in his works.

1. Paris and Mercury, 11s.
2. The Pentecost, 8s.
3. St. John, seated, undescribed, good margin, 11s.
4. Silenus and the goat, 9s. 6d.
5. Apollo and Diana Destroying the Children of Niobe five subjects, fine, £1 2s. 6d.

Galle (**Cornelis**).—A younger son of Philip Galle. Born at Antwerp in 1576; died in 1656.

1. Henrietta Maria, after Van Horst, fine, 12s.
2. St. Peter Baptising St. Priscia, after Paggi, cut, 4s. 6d.
3. Judith and Holofernes, after Rubens, fair, 8s.
4. Charles I. of England, after Van Horst, very fine, with margin, £1 2s. 6d.
5. Johannes de Falckenberg, after the same, fair, 9s.

Galle (**Cornelis,** the younger).—The son of the above,

born at Antwerp in 1615; died in 1678. This artist's best pieces consist of portraits.

1. Henrietta of Lorraine, after Vandyck, lettered, 8s.
2. Jan Meyssens, the painter, after the same, lettered and cut, 3s.
3. Justus Lipsius, good, with margin, 10s. 6d.
4. The Crucifixion, after Van Hoeck, fair, 7s.
5. The Emperor Ferdinand III., half length, in armour, after Vandyck, lettered, 12s. 6d.
6. Godfrey Henry, Comte de Pappenheim, half length in armour, after the same, lettered, 12s.

Galle (Philip).—Born at Haarlem in 1537; died at Antwerp in 1612.

1. Nymphs Bathing, after L. Penni, with engraver's mark, "C.K.," £1 2s.
2. Judith with the Head of Holofernes, and the Brazen Serpent (2), both fine impressions, £2 11s.
3. A set of the Acts of the Apostles, after Hemskerk and Stradanus (36), indifferent, 11s.
4. A set of the Saints of France (52), good, £1 12s.
5. Gerard Mercator; "Ætatis Suæ LXII.," with terrestrial sphere, fair, 7s. 6d.
6. Illustrations to fables (15), fair, 8s.
7. Queen Henrietta Maria, very fine, £2.
8. Peter Wright, Jesuit, 12mo, very fine and rare, £3 10s.

Galle (Theodore).—The eldest son of Philip Galle; he was born at Antwerp in 1571, and died there in 1635.

1. Coriolanus before Rome, after Straden, good impression, but cut, 6s.
2. Susannah, after the same, fair, 7s. 6d.
3. St. Jerome, kneeling, fair, 7s. 6d.
4. Life of the Virgin and St. Joseph, a set of 28 plates, fine, £2 5s.
5. The Mother of the Gracchi, very fine and rare, £1.

Gammon (James).—Living in London about 1650. His prints, consisting entirely of portraits, are not looked upon as possessing much merit, but, as will be seen below, they are sometimes valuable.

1. Portrait of Edward Mascall, fine and rare, 16s.; the same with copy, 11s.; the same with copy, 15s.
2. Sir Toby Matthews, fair, 7s. 6d.

3. The most illustrious and high-born Prince Henry, Duke of Gloucester, in a cloak, exceedingly fine impression, and very rare, £15 15s.

Gantrel (Etienne).—Born at Paris in 1645; died in 1706. Of the prints named below, the last three were not in good condition, and but indifferent impressions.

1. St. Margaret, Queen of Scotland, after a painting by Largilliere, engraved by order of James II., rare, £1 5s.
2. Portrait of Louis XIV. of France, life-size, rare, and fine, but cut, £1 3s.
3. The Israelites Crossing the Red Sea, after Poussin, fair, 8s.
4. St. Francis, after Caracci, fair, 4s. 6d.

Gascar (Henri).—Born at Paris in 1635; died at Rome in 1701. His mezzotintos are anything but well scraped; Bryan calls them "miserable."

1. Portrait of Madame Sophia Bulkeley (mezzotinto), fine proof, 14s.
2. Philip, Earl of Pembroke (his best print), fine and rare, £2.
3. The Duchess of Portsmouth, fair, 8s.

Gatti (Oliviero).—An Italian painter and engraver, living at Bologna in 1648.

1. Arms of a Cardinal, supported by Mars, Minerva, and Saturn, dated 1602, 18s.
2. S. Roch, dated 1605, 5s.
3. The Virgin Caressing the Infant Christ, 7s. 6d.; again, fine impression, with margin, £1 1s.

Gaultier (Leonard).—A French engraver, born at Mayence in 1562; died in Paris in 1641.

1. Henry IV., on horseback, battle in the distance, dated 1609, fine and very rare, £1 12s.
2. Henry IV. of France, whole length in armour, drawn sword in right hand, with verses, very fine, £6.
3. Henry IV. and Marie de Medici, with two of their children and attendants, thirty-two lines of inscription, exceedingly fine, £10 10s.
4. Marie de Medici (when young), three-quarter length, in oval, with inscription round, and French verses, £1.

5. Marie de Medici, Queen of France, whole length, inscription at top, exceedingly rare, £5 7s. 6d.
6. Marie de Medici, Queen of France, whole length, seated and enthroned, fine, with margin, £1 4s.
7. Alexandre Bouchart, Vicomte de Blosseville, "age de 49. Ant. 1613," head in an oval, fair, 11s.
8. Conde Henry de Bourbon "age de 8 1591," three-quarter length, in a small oval, with verses, and dated 1612, very fine, with margin, £2 13s.
9. Conde Henry de Bourbon, at the age of 16, three-quarter length, in small oval, with verses, fine, £1 1s.
10. M. la Duch. de Nemour, three-quarter length, in widow's dress, inscription four lines beneath, 10s. 6d.
11. A collection of 144 celebrated men—princes, warriors, statesmen, ecclesiastics, philosophers, and men of letters, who flourished principally in France, from 1500 to about 1600, called "Chronologie Collée," all small heads, with the name beneath each; a rare collection, £31.

Gaywood (Robert). — Born about 1630; died in 1712. This artist was a pupil of Hollar, whose style he imitated very successfully.

1. Bulstrode Whitelocke, most brilliant and very rare, £2 16s.
2. Barbara Ursler, the hairy woman, fine impression, 10s.
3. Portrait of Sir G. Croke, fair, 4s.
4. Portrait of Robert May, fair, 5s.
5. Doctor Faustus, "H. Rinbrant Inven. P. Stent excudit," very fine, 18s.
6. His Excellency George Monck, Generall of all the Forces in England, Scotland, and Ireland, very fine, £1 4s.; the same, superior impression, £3 5s.
7. George, Duke of Albemarle, 1660, fine and extra rare, £10 10s.
8. The same, small etching in an oval, good, 19s.
9. The Pall and Escutcheon of Charles I., 13s.
10. Adoniram Byfield, with windmill on his head, the devil blowing the sails, 4to, very rare and fine, £6 6s.
11. Richard Lovelace as Orpheus, 12mo, fine, 12s.
12. Mme. Ann Kirk, sitting on a chair, etching, fine and very rare, £3 3s.
13. Margaret Lemon, after Vandyck, good, 10s.
14. The Infanta Donna Catherina, oval 4to, exceedingly fine and very rare, £14 10s.

15. Sir Richard Temple, bust with arms, very fine, 10s.
16. A study of four tigers, brilliant impression, £1 6s.
17. James Shirley, the poet, bust prefixed to his plays, rare, and very fine, £4 8s.
18. Matthew Stevenson, the poet, four English verses, fine, and very rare, £3 3s.
19. Edward Cocker, oblong 4to, fine, £1 5s.
20. Henrietta Maria, Qneene Mother, half-length, in a widow's dress, standing, rare, £1 1s.
21. William Leybourn, with inscription "Vera effigies Gulielmi Leybourn Philom, anno Ætatis 30," good, £1 10s.

Geddes (Andrew), A.R.A. — Born at Edinburgh about 1789; died in London in 1844. Described by Redgrave as "a good etcher, and some etched portraits by him showing much power were exhibited." For further particulars, *see* Laing's "Etchings by Sir David Wilkie and Andrew Geddes" (Edinburgh, 1875).

1. Portrait of Sir David Allan, in Circassian dress, Colonel Phillips, half length, Mr. and Mrs. Terry, Mrs. Geddes, Agnes Paul, the artist's niece, Vandyck, an old woman with a ring, two landscapes, trees in Hyde Park, a man in a ruff. All proof etchings, and finely executed, £5 5s.

Geminus (Thomas).—An early engraver, who in the year 1545 published a translation of "Vesalius's Anatomy," with woodcuts executed by himself. His works are rare and (if good impressions) valuable.

1. Portrait of Andrew Vesale — "An æt. XXVIII., MDXLII.," very rare and good impression, £2 2s.
2. Illustrations to "Vesalius' Anatomy," with six plates, including the rare and first engraved portrait of Queen Elizabeth, £2.
3. St. George and the Dragon, woodcut, a very curious print, but damaged, 17s. 6d.

Genvels (Abraham).—Born at Antwerp in 1640; died there in 1723. He was chiefly celebrated as a painter, but executed several first-rate etchings of landscapes.

1. A set of landscapes, with figures, garden scenes, &c. (15), fine, 10s.
2. A number of various classical landscapes (19), fair, 14s.

Gerritz.—*See* **Rembrandt (Van Ryn).**

Ghandini (Alexandro). — A wood-engraver, who, according to Bryan, worked for Andrea Andreani, at Rome, about 1610.

1. The Virgin, enthroned and surrounded by saints, after Parmigiano, fine, 17s.
2. St. Catherine (a *chiaro-oscuro*, produced from two blocks), fair, 8s.; again, exceedingly fine, with margin, £1 7s. 6d.

Gheyn (Jacob de).—Born at Antwerp in 1565; died there in 1625. This artist was a pupil of Goltzius.

1. Abraham Gorlæus, "Ætatis suæ 52 Anno 1601," 5s.
2. Hugo Grotius, when a boy of fifteen, three-quarter length, very fine, 18s.
3. Head of a man in oval medallion, inscribed "T. Gae Loo Gool wil. R.I.V.D.OVT. 60. 1596."
4. Henricus Borbonius, bust in armour, good, £1.

Ghisi (Adamo).—The younger brother of Giorgio Ghisi. Born at Mantua about 1530. Called Mantuano.

1. Æneas Carrying Anchises, Cupid on Dolphins, and Hercules and the Lion, fine, 17s. 6d.
2. The Young Hercules Listening to the Proposals of Vice and Virtue, after Giulio Romano, fine margin, 18s.
3. Cupid Carrying the Arms of Mars, after Romano, 12s.; again, very fine, £3 3s.

Ghisi (Diana).—This artist was the sister of Giorgio Ghisi. Her prints are often found signed "Diana," and sometimes with her name in full; she was also called Mantuana.

1. Virgin and Child, Virgin in the Clouds, and Regulus, all very fine, £1 15s.
2. Christ Appointing St. Peter the Head of the Church, after Raffaelle, fine, 13s.
3. Aspasia Discoursing with Socrates, fine, 11s.
4. Hercules with the Apples of the Hesperides, very fine, £1 18s.
5. The Birth of Castor and Pollux, after Romano, very fine, and scarce, £3 18s.
6. Two women with bundles, fine, 11s. 6d.

Ghisi (Giorgio).—Born at Mantua in 1524. Fine im-

pressions of this artist's excellent prints are eagerly sought after by collectors. He was also called Mantuano.

1. The Marriage of St. Catherine, after Primaticcio, very good impression, £2 18s.
2. The Capture of Troy, 11s.
3. The Farnese Hercules, with large margin, brilliant impression, £4 10s.
4. Venus and Adonis (No. 45 in Bartsch), first state before the additional drapery, very fine, £1 10s.; the same subject (No. 42 in Bartsch), very fine, £3.
5. The Calumny of Apelles, brilliant impression, £4 15s.; again, £1 12s.
6. Interior of a prison, fair, 9s.; again, 13s.
7. The Last Supper, with the copy by Avibus, fine, 10s. 6d.
8. The Capture of Troy, fair impression, 5s.
9. The Birth of Memnon, fine, 12s. 6d.
10. The Dispute of the Sacrament, after Raffaelle, fine, £1 1s.
11. The Prophets and Sibyls of the Sistine Chapel, after Michelangelo (6), £1 1s.; again, most brilliant before the plates were cleaned, also before the address of Van Œlst, and the artists' names on the fifth plate (prints in a similar state are in the British Museum), £80.
12. Venus and Vulcan, after Del Vaga, 13s.; again, fine, 17s.
13. The Upright Plafonds, after Primaticcio (4), fine, 17s. 6d.
14. The Virgin raising a veil from the face of the Infant Jesus, after Raffaelle, fine, but cut, 7s. 6d.
15. La Disputa, after Raffaelle, on two sheets, 12s.
16. St. Paul in the School of Athens, after Raffaelle, on two sheets, very fine, 14s.
17. Victory, fine, with broad margin, £1 7s.
18. Venus Changing the Colour of the Roses, after Penni, very scarce, £4 9s.; again, £4 6s.
19. Orion with Diana on his Shoulders, fair, 18s.
20. Cupid and Psyche, after Giulio Romano, fine, £1 18s.
21. Hercules reclining on the ground, fine, £2 16s.
22. The Judgment of Paris, brilliant impression, £4 16s.
23. An allegorical subject, called Raffaelle's Dream, very fine and rare, £8.

Ghisi (Jean Batista).—Born at Mantua in 1500, and successively a pupil of Giulio Romano and Marc Antonio. The date of his death is unknown.

1. David and Goliath, Hercules and Antæus, and a naval combat, all very fine (3), 18s.
2. The Spirit of Man Enlightened by Science, fair, 16s.
3. The Trojans Repulsing the Greeks, after Romano, fine, with margin, 11s.
4. The Virgin standing upon a crescent, fine, 18s.
5. A soldier walking with a female, after Romano, fine, with large margin, 12s.

Giffart (Peter).—Born at Paris in 1638. His prints are not regarded with much favour, but every now and then superior impressions are disposed of for tolerably large amounts. Giffart died at Paris in 1720.

1. Madame de Maintenon, fine proof, with an impression in the usual state (2), £2 2s.
2. Edward, son of the Count of Savoy, fair, 4s.; again, good impression, 8s. 6d.
3. Philip, son of Thomas XIII., Count of Savoy, fair, 7s. 6d.

Gifford (George).—A portrait engraver, who was living in the year 1640. He was employed chiefly by the booksellers.

1. Hugh Latimer, Bishop of Worcester, inscription of four lines, fair, 8s.
2. Sir Edward Marmion, very scarce, fine impression, £1 10s.; again, 12s.

Gillray (James), who is generally regarded as the most eminent of the English caricaturists, was born about the year 1760, and was in all probability a pupil of William Ryland, who was executed for forgery in 1783. This is assumed to be the case from the style of two engravings in the dotted manner inscribed "The Village Train" and the "Deserted Village," which were published in 1784. Gillray did not at first confine his attention to caricatures, but latterly he seems to have done so with a success that has never been equalled, at least in this country. Among the more serious works executed by this artist may be mentioned a portrait of Dr. Arne, after Bartolozzi; two portraits of William

Pitt, after his own designs; and a large plate after Northcote, inscribed "Le Triomphe de la Liberté, ou, l'Élargissement de la Bastille," each and all of which are sought after by collectors as being exceptional examples of his skill. Gillray's caricatures are very numerous, and, as a rule, fair specimens may be met with for about a shilling each. Some, however, are scarce. Gillray died in poverty in 1815, and was buried in the churchyard of St. James, Piccadilly, where the slab placed over his grave is still to be seen inscribed: "In memory of Mr. James Gillray, the Caricaturist, who departed this life 1st June, 1815, aged 58 years."

Giordano (Luca).—Born at Naples in 1632; died there in 1705. This artist, though far better known as a painter, left a few spirited etchings, among which occur:

1. Sancta Anna, first impression, before "In. et Sculp.," very rare, £1 12s.
2. St. Joseph and St. John, good, 7s. 6d.; the same, with margin, £1 1s.
3. Christ Disputing in the Temple, fair, with slight margin, 10s.
4. The Penitent Magdalen, fair, 7s.

Glauber (John).—Born at Utrecht in 1656; died there in 1706. Chiefly celebrated as a painter, though he left several etchings of average merit.

1. Landscapes, with figures, buildings, &c., very fine (12), 14s.
2. Large landscapes, after Gaspar Poussin, &c., fine (15), 13s. 6d.
3. Landscapes, subjects after Lairesse, &c., fine (20), £1 6s.
4. Landscapes, various subjects (11), fair, 16s.

Glockendon (Albert).—Born at Nuremberg in 1430 flourished at the end of the fifteenth century.

1. The Flagellation, scarce, but indifferent impression, 8s.
2. The Passion of Christ, a complete set, good impressions (13), £1 10s.

3. The Death of the Virgin, after Schongauer, good, 10s. 6d.; the same, brilliant impression and very rare in this state, £6.
4. The Almighty on a Throne, very fine and rare, £1 11s. 6d.
5. The Crucifixion, small oval (not in Bartsch), 7s. 6d.

Glover (George).—Born about 1618. All this artist's prints consist of portraits, which he executed chiefly for the booksellers.

1. Sir James Campbell, Lord Mayor of London, with his monument, by Marshall (2), fine and rare, £1 4s. The portrait only, very fine, £2 2s.
2. W. Austin, in the title to his "Devotionis Augustinianæ Flamma," fine, 8s.; again, a somewhat equal impression, 7s.
3. Sir Edward Dering, after Jansen, fair impression, 2s. 6d.; the same, a brilliant impression, £1 10s.; again, £1 13s.
4. Sir Edward Dering (small bust in oval), fine, 13s.
5. S. Pym, fair, 3s. 6d.; the same, 8s.
6. Charles II., as Prince of Wales, fair, 2s. 6d.; again, brilliant impression, 16s.
7. Samuel Kerne, 13s.; the same, ætat. 33, 1638, in an octagon, four English verses, 8vo, very fine and rare, £5 15s. 6d.
8. John Goodwin, ætat. 47, 1641, very fine, 12s.
9. John Lilburne, enthusiast, in prison, fair, 6s.
10. A Fawning Flatterer, a satirical print, with windmill, title, "Devotionis Augustinianæ Flamma," very fine, 19s.
11. Francis, Earl of Bedford (small oval), exceedingly fine, £6 10s.; William, Earl of Bedford (small oval), very fine and scarce, £3 15s.
12. Edward, Earl of Dorset (small oval), rare and fine, £1 13s.; again, £1 14s.
13. Archbishop Laud and the Earl of Strafford, on the same plate, exceedingly fine and scarce, £5 15s. 6d.
14. William Stokes, vaulting-master, 12mo, very rare, £4 4s.
15. Sir Thomas Urquhart, 1641, first state of the plate, fine and rare, £3 12s.
16. The same, 1645, fine, £2 2s.
17. Sir Henry Oxenden, Bart., small oval, 1647, very fine and scarce, £2 10s.
18. John Pym, bust, in a square, with inscription beneath, after Bower, very fine and rare, £3 11s.

Goddard (**John**). — An English engraver, who flourished about the year 1650. The print mentioned below is the artist's best, the rest of his works chiefly comprising frontispieces, maps, and other subjects for books.

1. Martin Billingsley, writing-master, ætat. suæ. 27, 1651, very rare, £1 1s.

Godfrey (**Richard**). — Born in London in 1728. Flourished about 1760.

1. Samuel Foote, the comedian, bust, in an oval, very fine, £2 2s.
2. Richard Cromwell, fair, 7s.; again, very fine, £1.
3. Edward the Black Prince, superb impression, with margin, £4 4s.
4. Simon Forman, the astrologer, good, 9s.; again, very fine, 12s. 6d.

Gole (**John** or **Jacob**).—Born at Amsterdam in 1660; died about 1730. This artist's Christian name is a matter of uncertainty, some authorities calling him "John" and others "Jacob."

1. Portrait of William III., first state, with double address, fine, 15s.; the same, in his robes, mezzotinto, £1 2s.; the same, on horseback, 18s. 6d.
2. Portrait of Queen Mary (when Princess of Orange), in her robes, fine, 12s.; the same, with the high headdress, proof, £1 7s. 6d.
3. Portrait of John, Duke of Marlborough, whole length, fair, 7s. 6d.
4. Portrait of Charles, Duke of Grafton, when young, proof, 19s.
5. Portrait of J. Gole (the artist himself), mezzotinto, proof, 10s. 6d.
6. Portrait of Pope Innocent XI., bust, in episcopal robes, good, £1.
7. Otto Willelm A. Koningsmarck, three-quarter length, in armour, in oval, 14s.

Goltzius (**Henry**).—This celebrated painter and engraver was born at Haarlem, in 1558. He died about the year 1617. His plates number nearly 600 examples, and are highly esteemed. Bartsch, vol. iii., p. 11, gives

a list of 223 of this artist's plates, arranged under the following headings: (*a*) Biblical Subjects, (*b*) Saints and Pious Subjects, (*c*) Historical and Allegorical Pieces, (*d*) Fabulous Subjects, (*e*) Portraits, (*f*) Portraits of Persons Unknown, (*g*) Chiaro-oscuro (*h*) Pieces Engraved after the Designs of Different Masters, (*j*) Doubtful Pieces. This arrangement is referred to here because it is a good one for the collector to follow, not only in this instance, but in others where the subjects are numerous and varied.

1. Portrait of Henry IV. of France, three-quarter length, first state, with the address of De la Hovve, very fine and rare, £2 15s.; the same, extra fine, £6 10s.; the same, rare impression, £9 10s.
2. The print called The Sun, very fine, £1 3s.
3. The Holy Family (small plate), and the Holy Family, after Spranger (2), 16s.
4. The Annunciation, scarce, 12s.
5. Portrait of Van Keiserswerdt, scarce, 16s.
6. St. John with the Lamb, fair impression, 12s.
7. The Triumph of Galatea, after Raffaelle, first state, before the address of Visscher, £1 15s.
8. A young man standing, 15s.
9. A landscape, with woman at a well (No. 244 in Bartsch), 16s.
10. Another landscape (No. 241 in Bartsch), 12s.
11. Set of the Nine Muses, all very fine (9), £1 6s.
12. Portrait of an aged female seated in a chair, fine, £1 5s.
13. Set of eight whole-length figures of men in military costume, fine £1 8s.
14. Henry Goltzius, large head, fine proof before letters, £1 14s.
15. The Temptation, after Spranger, fine, 18s. 6d.
16. John Ball, the painter, bust in oval, fair, 18s.
17. Philippe Galle, the engraver, half length, standing at a table, 10s.
18. Robert Dudley, Earl of Leicester, small oval, engraved in 1586 on a silver plate, rare and very fine, £3 6s.
19. John Zurenus, holding a book, half length, after Heemskerk, first proof, before the arms at the top on the right, £1 18s.

Goudt (Henry, Count de).—An amateur engraver, who was born at Utrecht in 1585. His prints are seven in number, and all after the famous painter Adam Elsheimer. The seven, all fine, with large margins, were disposed of in a single lot at the Howard sale in 1873, and brought £8.

1. Tobit and the Angel crossing a stream of water, the former with a fish, very fine, 17s.
2. Tobit and the Angel, brilliant, £1 1s.; the same, large plate, fine, with margin, £1 2s. 6d.
3. Ceres drinking from a pitcher, fine, with large margin, £1 5s.
4. The Flight into Egypt, a night scene, fine, £1 5s.
5. The Beheading of St. John the Baptist, fine, with large margin, £3 3s.
6. Baucis and Philemon Entertaining Jupiter and Mercury, fine, large margin, £2.
7. The Aurora, representing the dawn of day, fine, 12s. 6d.; again, 8s.
8. The works complete, with a copy of the Aurora additional (8), fine, £6 6s.

Goya (Francesco).—A Spanish painter and etcher. He was born in 1746, and died in 1828. Not the least valuable of this artist's productions are some of his earliest—his etchings of the great equestrian portraits of Velasquez. For further information, *see* Stirling's "Annals of the Artists of Spain."

1. Six etchings of equestrian portraits, all after Velasquez, viz: Philip II., Philip III., Marguerite of Austria, Isabelle of Bourbon, Don Balthasar Carlos, Conte d'Olivares; fine and scarce, £3 9s.
2. Equestrian portraits of Philip III. of Spain, Marguerite of Austria, Don Balthasar Carlos, and Isabelle of Bourbon, all very good impressions, £2 3s.

Granthomme (Jacques).—A German engraver, who flourished at Heidelberg about the year 1600. This artist's prints are eagerly sought after by collectors.

1. The Nativity, Adoration of the Shepherds, the Flagellation, a child sitting among broken pillars, and Samson and the Lion (this last undescribed by Bartsch), fine, and very rare (5), £2 15s.

2. A child sitting among broken pillars, very fine and rare, £1 11s. 6d.
3. Samson and the Lion, very fine, 12s.
4. Henry IV. and his Queen, Marie de Medicis, very rare, £1 7s. 6d.
5. Henry IV., King of France, small square, three-quarter length, in armour, with inscription and verses, £2.
6. Frederick IV., Count Palatine of the Rhine, in armour on horseback, with verses, £2 18s.
7. John, Count Palatine of the Rhine, on horseback, with city and river at the back, inscription above and verses below, very fine, £3 18s.

Gravelot (Henry).—A French engraver, who was living in England in 1734; he died at Paris in 1773. No. 1 is his best plate.

1. The South-east Envelope of Kirkstall Abbey, after James Walker, 1744, fine, 7s.
2. Medallion heads in profile of Alexander Pope and William Warburton, good, 7s. 6d.

Graves (Robert).—Born in London in 1798; died there in 1873.

1. The Duchess of Devonshire, after Gainsborough, whole length, proof before any letters, and signed by engraver, £3 3s.
2. The Duchess of Devonshire, after the same, half length, seated on a couch, playing with child, proof before letters, £1 2s.
3. Mrs. Graham, after the same, whole length, standing, proof before letters, £2 5s.
4. Mrs. Siddons, after the same, half length, seated, artist's proof, £2 2s.

Green (Valentine).—A famous mezzotinto engraver, born in Warwickshire in 1739; died in London in 1813. This artist's prints are regarded as among the best examples of the branch of art to which he devoted himself.

1. The Bedford Family, fine proof, £1 1s.; the same, 18s. 6d.; the same, modern reprint, 2s.
2. Lady Talbot, whole length, fine proof, £1; the same, extra fine proof, £1 5s.
3. Lady Townshend, whole length, fine proof, £1 10s.
4. Charles Newport, Earl of Blount, 5s.

5. Sir N. Letchmore, fine, 13s.
6. Joseph Carreras, fair impression, 4s.; the same, first state, with address of Boydell, 8s.
7. Charles, Earl of Dalkeith, after Reynolds, fair, 4s. 6d.; the same, first state, before the title, very fine, £1 11s. 6d.
8. Mark Beaufoy, after Gainsborough, fair, 13s. 6d.
9. Richard Cumberland, after Romney, proof, a good impression, 12s.
10. Arthur Wentworth, on horseback, fair, 5s.
11. Lady Harriet Herbert, three-quarter length, first state, with artist's name only, very fine impression, £2 2s.
12. Jane, Countess of Harrington, whole length, second state, before the title, 17s. 6d.
13. Sir Joshua Reynolds, very fine, first state, and before the inscription was erased, £2 12s.
14. Sir Thomas Wharton, full length, after Vandyck, 13s.
15. Catherine Clarke, when Miss Hunter, half length, standing, artist's proof, open letters, £1 6s.
16. Mrs. Cosway, half length, seated, arms folded, fine, £3 6s.
17. Henry Danvers, Earl of Danby, after Vandyck, whole length, in robes, 9s.
18. Mrs. Green—wife of the engraver—with her son Rupert, proof, open letters, rare, £4 2s. 6d.
19. General Washington, three-quarter length, in form, fine and rare, £1 5s.

Greuter (John Frederick).—This artist, the son of Matthew Greuter, was born at Rome about 1600. He was a pupil of his father, and also executed several plates which are in favour with collectors. Among the best may be mentioned "Hercules in the Garden of the Hesperides," after Cortona, and "The Forge of Vulcan," after Lanfranco.

Greuter (Matthew).—A German engraver, born at Strasburg about 1564. His prints are of considerable value if in fine condition—which, however, is rarely the case.

1. Sir Robert Shirley, 1609 (oval), with a copy, very rare, £4 6s.
2. Pope Sixtus V., oval in ornamental border, fair, 8s.; again, very fine, with large margin, £7 7s.
3. The Burning of Troy, after Lanfranco, fine, £1.

Gribelin (Simon).—A French engraver, born at Blois in 1660; died at London in 1733. His prints are neatly executed, but not of any great degree of merit.

1. Anthony, Earl of Shaftesbury, fine proof, 11s.
2. T. Hickman, Bishop of Derry, fair, 7s.
3. John Hudson, cut, 2s.
4. William Parsons, fine proof, 12s.
5. A set of seven cartoons after Raffaelle, fine, £1 10s.; again, 12s. 6d.
6. The Hon. Anthony Ashley, small full length, after J. Closterman, fine, 12s. 6d.
7. Sir William Dawes, after the same, fine, 12s.
8. Frederick, Duke of Schomberg, proof before the name, very fine, 10s.
9. The seven bishops sent to the Tower in 1688, 9s.

Griffier John.—Born at Amsterdam in 1645; died in London in 1718. His best prints consist of views of the Rhine.

1. Female seated in bedchamber, "Io Lloyd ex.," exceedingly rare and fine, £5 5s.
2. Landscape with eagles and vultures, an etching, very fine, £1.
3. View of Gorhambury House, rare, £2.

Grimaldi (Giovanni Francesco).—A painter of the highest merit, who was born at Bologna in 1606. He left behind him a few etchings which are well executed. This artist was also called Il Bolognese.

1. A set of eight landscapes, in circles, fine, 18s. 6d.
2. Two landscapes (described in Bartsch, Nos. 21 and 24), fine, with margin, 12s.
3. Two other landscapes (Nos. 25 and 48 in Bartsch), very fine, with margin, £1 6s.

Gronsveldt (John).—Born at The Hague about 1650. Date of death unknown.

1. Various landscapes, after Berghem and Verboom (20), indifferent impressions, 7s.
2. Christ and the Disciples at Emmaus, good, 11s.
3. Ann, Countess of Morton, sitting with Ann Kirk, after Vandyck, very rare, £1 5s.
4. A man sleeping in a barrel, fair, 8s. 6d.; again, good, with margin, 12s.

Grüen Balding.—*See* **Baldung (Hans).**

Gucht (Gerard van der).—This artist was one of a family celebrated beyond the ordinary, but not possessed of the highest order of genius. Gerard, above named, was born in 1695, or about that year, and engraved a large number of portraits, chiefly after Kneller. They sell for small sums, and are usually found as frontispieces to books. John van der Gucht was a younger brother of Gerard, and was born two years later. His best print is after Poussin's "Tancred and Erminia." Michiel van der Gucht, the father of the preceding, was born at Antwerp, about the year 1660, and like his son Gerard, was employed chiefly by booksellers to engrave portraits and frontispieces. Many of the portraits to Clarendon's "History" are engraved by this artist. As to value, it will, we think, be found that none of the prints by these artists sell for more than a trifle, though, of course, proofs and other exceptional examples always command a fair price.

Guercino (Giovanni), also known as **Francesco Barbieri.**—An eminent painter who was born at Cento in 1590, and died in 1660. Among his few etchings may be specially mentioned:

1. St. Anthony, first impression, rare, £1 11s. 6d. The same, inscribed "Cfollignon ex cum privil. Regis," fine, £1 6s.
2. St. Peter, very fine and rare, 18s. The same, good, 8s.
3. A man in an Oriental costume, fair, 4s. 6d. The same, first and brilliant impression before any letters, £3 3s.

Guidi (Raffaelle).—An Italian engraver, born at Florence in 1540; died about 1610. This artist was a pupil of Cornelius Cort.

1. The Burial of Christ, after Baroccio, £1.
2. David playing on a harp, good, with slight margin, 17s.; the same, fair, 9s.

3. Vulcan, after Caravaggio, very fine, £1.
4. Dædalus and Icarus, after Ceeari, very fine and rare, with large margin, £1 17s. 6d.

Guido.—*See* **Reni (Guido).**

Gunst (Pieter van).—Born at Amsterdam in 1667; died there in 1729. The artist's best plates consist of portraits, among which may be specially mentioned the set of ten full-length prints, after Vandyck, of Charles I., Henrietta Maria, and the English nobility.

1. The large head of Oliver Cromwell, very rare, and a good impression, with margin, £7 10s.
2. Jane, daughter of Arthur Godwin, after Vandyck, 9s.
3. Viscount Chaworths, whole length, after Vandyck, fine, £1; the same, fine proof, £2 17s. 6d.
4. Lucy, Countess of Carlisle, good, 10s.
5. Charles I., large oval, in armour, proof, £1 6s.
6. Henrietta Maria, whole length, in robes, £1 5s.
7. Frederick and Elizabeth of Bohemia (2), proofs, very fine, £2 2s.
8. Alexandre Farnese, Duc de Parme, three-quarter length, in oval of oak leaves, lettered, 8s. 6d.
9. John Churchill, Duke of Marlborough, half length, in armour, battle in the distance, proof before letters, fine and rare, £4 6s.
10. Peter the Great, after Kneller, bust in armour very fine, £1 16s.

CHAPTER XXIII.

HACKAERT TO HURET.

Hackaert (**George**).—This artist was the younger brother of James Philip Hackaert. He engraved several plates of landscapes and views, chiefly from the designs of his brother. Two of his best prints are "Morning" and "Evening," both after Poussin.

Hackaert (**James Philip**).—Born at Prentzlau in 1734; died at Florence in 1807. Among his various etchings the following may be specially referred to:

1. Four views in the kingdom of Naples, Rome, 1779, fine, 12s.
2. Six views in Sweden, "J. Ph. Hackert, fec.," good, but cut, 8s.
3. Three landscapes, fair, 4s. 6d.

Hackaert (**John**).—This artist was born at Amsterdam about the year 1635. The whole of his prints, six in number, are described by Bartsch, vol. iv., p. 289. The set, in fine condition, sold for £3 8s. some years ago. At the present time similar impressions would be worth considerably more.

Haden (**Francis Seymour**).—A London surgeon, and according to Hamerton, an artist of rare endowment and consummate practical skill.

1. "Œuvre de M. Francis Seymour Haden, Paris, 1865." The set of etchings, published by Burty, comprising twenty-five plates, and letterpress with five vignettes and portfolio, £20.
2. Calais Pier, after Turner, early proof, with the artist's signature, £16.
3. The Breaking-up of the Agamemnon, proof, very rare, £5.
4. A park scene, and two donkeys in a wood, very scarce, proof etchings, £2 12s. 6d.

Haecken (Alexander van).—A Dutch mezzotinto engraver whose prints consist entirely of portraits. He lived for some time in London, and died in 1796.

1. Laurence Delvaux, the sculptor, after Whood, undescribed, proof before the artist's name and date, 10s.
2. King George II., fine, with margin, 15s.

Haeften (Nicholas van).—A Dutch engraver who flourished about the year 1700. He etched as well as engraved in mezzotinto. Some of his plates are very poor. Bartsch (vol. v., p. 445) gives a list of nine prints, six of which are etched.

1. His own portrait, the Grace, the Smokers, man and woman singing at a window, man smoking (5), all fine and very rare, £2 2s.
2. A man smoking, singers at a window, old woman (3), rare, £2 11s.
3. The Fisherman, the Water Doctor, woman holding a pipe, and a man's head, unknown to Bartsch, very fine and rare (4), £2 2s.
4. The large Grace, the Courtship, portrait of Baron Bebenberg, all unknown to Bartsch, fine and very rare (3), £2 2s.
5. Portrait of Baron Bebenburg, unknown to Bartsch, very fine and rare, £1 1s.

Haen (Willelm de).—An artist who was working Cologne about the beginning of the sixteenth century.

1. Ernest, Archduke of Austria, Margarita of Austria, Maria of Austria, Philip the handsome, Peter Ernest, Count Mansfelt, a general of Charles V., five out of the twenty portraits illustrating Van Meerbeack's Chronicle, Antwerp, 1620, fair impression, 15s.

Haid (**John Jacob**).—A German painter and engraver in mezzotinto. He was born at Wurtemburg in 1703, and died in 1768. John Gottfried Haid and Elias Haid, both sons of the preceding, died respectively in 1776 and 1809.

1. Marie Antoinette, guillotined at Paris, 16th October, 1793, bust in oval frame after Millitz, fine, £1 15s. (by Elias Haid).

Halbeeck (**John**).—Worked at Copenhagen; living in 1618.

1. Henry IV., equestrian portrait in armour, verses in French beneath, scarce, £3 3s.

Hall (**Charles**).—Born in England about the year 1720; died in London in 1783. His best works consist of portraits.

1. John Digby, Earl of Bristol, Henry Fitz Alan, Earl of Arundel (after Holbein), Robert De Vere, Duke of Ireland (3), 14s. 6d.

Hall (**John**).—Born in Essex in 1739; died in 1797. This artist was a pupil of Ravenet.

1. Pope Clement IX., after Carlo Maratti, fair, 4s. 6d.

Hameel (**Alart du**).—A French engraver who, according to Bryan, was living in the 15th century. *See* Bartsch, vol. vi., p. 354.

1. The Last Judgment, after Jerome Bosche, exceedingly fine impression, with large margin, very rare, £17; again, fair impression, £2 15s.
2. A curious undescribed copy of the last, 7s. 6d.

Hardy (**John**).—An English artist who flourished at the end of the eighteenth century.

1. Edmund Burke, after Sir J. Reynolds, three-quarter length, in frame, face to the right, published in December 1780, fine and rare, £1 17s. 6d.

Havy (**De**).—*See* **Heuy.**

Hecke (**J. van**).—Born near Oudenarde about 1620; died about 1670. He was chiefly celebrated as a painter,

but spirited etchings by him are sometimes met with. A list of these is given by Bartsch, vol. i., p. 103.

1. A number of animals of various kinds (5), fair, 8s. 6d.

Helman (**Isidore Stanislaus**).—Born at Lille in 1743; died in 1809. He was a pupil of Le Bas.

1. A collection of fifteen prints, representing various events connected with the French Revolution, after C. Monnet, fair impressions, £1 10s.

Henriquez (**Blains Ludwig**).—Born at Paris in 1732; died there in 1803.

1. Louis XVI., King of France, three-quarter length, in oval, with arms at bottom, and inscription, after J. Boze, £1.
2. Marie Arouet de Voltaire, three-quarter length, in oval, open book in his hand, after Barat, fine, £1 1s.

Hertochs (**Abraham**).—An English engraver who was living in the year 1660. His portraits, which constitute his best prints, are rare.

1. W. Chamberlain, fair impression, 5s. 6d.; the same, very fine, 18s.
2. Gideon Harvey, very fine, £1.
3. Lord Chief Justice Rolle, proof before the name, very fine, title "Ecclesia Anglicana," 12s. 6d.
4. Lawrence Rawdon, Alderman of York, very fine, £5 10s.
5. Robert Rawdon, Governor of St. Thomas's Hospital, very fine, £5 10s.
6. The True and Lively Portraiture, &c., of Sir Francis Wortley, 1653, in armour, folio, oval of laurel, a print of extraordinary rarity, £65.
7. Oliver Cromwell, small print, in armour, good, £1.
8. Hugh Crompton (poet), ætat. 18, very fine and scarce, 12mo, £6 6s.

Heusch (**William de**).—A painter who was born at Utrecht in 1638. He executed a set of twelve etchings of landscapes with figures, which are very scarce. Ten of these are described by Bartsch, vol. i., page 325.

1. Landscape with a stone bridge, fine impression, £4 17s. 6d.
2. Landscape with two oxen, very fine, £6.
3. Landscape with the draughtsmen, very fine, £7 10s.

Heuy.—An artist described in vol. xvi. of Bartsch, p. 368, and identified there with De Havy or Hevy. Beyond this nothing seems to be known of him.

1. A group of five children with grapes, in fair condition, with slight margin, £1 1s. (the artist's only print); again, described as very fine, 14s.

Hevy.—*See* **Heuy.**

Hibbart (William).—An English engraver who was living in 1760. His work consisted entirely of etched portraits.

1. Portrait of John Ray, fair impression, 2s. 6d.
2. Portrait of Samuel Rogers, fair, 2s.
3. Portrait of Laurence Delvaux, the sculptor, 5s.

Highmore (Joseph).—A famous painter who was born in London in 1692, and died there in 1780.

1. Savage, colourman in Newgate Street, 1721, an etching, J. Highmore, pinx. and fecit. 1723, very rare, £1 9s.

Hire (Lawrence de la).—A French painter, born in 1606, and died in 1658. Though chiefly known as a painter, he etched several plates from his own designs.

1. Various Scriptural and other subjects; children at play, landscapes and etchings (19), all fair average impressions, £2 5s.

Hirschvogel (Augustin).—Born at Nuremberg in 1506. His plates are usually found marked with the cipher "A.H.F." and the date. His landscapes are considered his finest productions. *See* Bartsch, vol. ix., p. 170.

1. Landscape, with a man shooting ducks, very fine, £2 15s.
2. The Massacre of the Innocents, Cupid and the Satyr, and the portrait of the artist himself, £1 10s.
3. Various landscapes (6), very fine, £3.

Hodges (Charles Howard).—Born in 1764; died at Amsterdam in 1837.

1. Admiral de Winter, Dutch admiral, three-quarter length, face to the right, after Manskamp, proof, 17s.
2. Sir Abraham Hume, after Reynolds, fine impression, inscription etched in, £1 15s.

Hoefnagel (George).—Born at Antwerp in 1546; died in 1600. This artist engraved some of the plates for the well-known work "Theatrum Orbis Terrarum," by Abraham Ortelius.

1. Landscape with ruins of Temple of Apollo; the Palace of Nonsuch, coloured; view of the City of "Nordovicum" (3), £1 7s.

Hogarth (William).—This famous painter was born in London in 1697; he died in 1764, at his house in Lincoln's Inn Fields. Various collections of Hogarth's prints are to be met with, among which is a large elephant folio volume, published by Baldwin and Cradock, in 1822, the impressions in which are from the original plates restored by Heath. The original price was £50, now reduced, however, to some £7 or £8, or even less by auction. In a secret pocket at the end of the volume should be found the three suppressed plates. Boydell's edition of Hogarth (no date), contains 108 prints, with the three suppressed plates loosely inserted. A good copy is worth about £10. Cook's edition of the whole works, containing 107 plates, was published in 1801. The present auction value averages £4, and a 4to volume of descriptive letterpress should be included in the purchase. Nichols and Steevens' edition, in 2 vols., 1808-10, 4to, is worth about £1; and Trusler's edition, 2 vols, 4to, 1827 or 1833, about 30s. Separate prints are also frequently met with, but most of these are from worn plates, and many not from the original plates at all. It may be taken as an axiom that if

a print purporting to be by this artist is in an inferior condition or a bad impression, it is absolutely of no value. Engravings by Hogarth must be good, or they are not worth keeping. Mere copies are of such little value that at a sale a short time ago 94 of Cook's plates sold for 1s. 6d.

1. The Harlot's Progress, first states, before the alterations and the Latin crosses, very fine (6), £1 15s.; again, exceedingly fine, £5; Marriage à la Mode, second states (6), £3.
2. The Rake's Progress, chiefly first states, fine (8), 12s.; the same, described as an old set, 8s.
3. The Four Times of Day, first states, extremely fine (4), £1 12s.
4. Beer Street and Gin Lane, the former with and without the Frenchman (3), 5s.; the same, 4s. 6d.
5. Beer Street and Gin Lane, and the Four Stages of Cruelty (6), very fine, 11s.
6. Strolling Actresses Dressing in a Barn, with the headdress, 7s.
7. Masquerade Ticket, first state, with "Provocatives"; Æneas in a Storm, very fine and rare (2), £1 12s.; Æneas only, very fine, with large margin, 18s.
8. The Five Orders of Periwigs, first state before the "e," very rare, the same in the usual state (2), 15s.
9. The Bench, first state, with the dedication to Colonel Townshend, very rare; the same, in the ordinary state (2), £1 1s.
10. Receipt for Garrick in Richard III.; the Arms of John Holland, first and second states (3), rare, 16s.
11. Angel holding a palm-branch (the shop bill of Ellis Gamble), fine and rare, £1 14s.
12. Shop bill of Mary and Ann Hogarth, rare, £1 10s.
13. Plates (18) to "La Motraye's Travels," with some variations (35), 17s.
14. The Gates of Calais, and France and England (3), very fine, 18s.
15. The plates to "Apuleius," rare (4), 12s. 6d.
16. Portrait of Lord Lovat, good, 8s.
17. The Pool of Bethesda, by and after Hogarth, fair, 5s. 6d.
18. The Beggar's Opera, first state, fine, with large margin, £3 5s.
19. The Political Clyster, first state, inscribed the "Punishment of Samuel Gulliver," exceedingly rare, £11 11s.

20. The Discovery of a Black Woman in Bed, very rare and fine, £18.
21. Masquerades and Operas, first state, with "Pasquin" inscribed on the label in the barrow, and with the lines "Could not dumb Faustus," &c., very rare, with fine margin, £3 7s. 6d.
22. Tartuffe's Banquet, published in 1736, fine, with large margin, £1 18s.
23. Taste, or Pope's epistle to Lord Burlington, fine, with large margin, rare, £7 5s.
24. Emblematic print on the South Sea Scheme, first state before any letters, 16s.
25. The Lottery, fine early state, with margin, £1 5s.
26. Sarah Malcolm, executed in Fleet-street, March 7th, 1732, proof before the "&c. sculpsit" was introduced, very fine and excessively rare, £8.
27. March of the Guards towards Scotland, 1745, with the one "s" in Prussia, and dated December 31st, 1750, £2 5s.
28. The Funeral, the larger plate, £2 10s.
29. Before and After, second state, 12s.
30. Portrait of John Wilkes, very fine, before the retouch, 17s. 6d.

Hogenberg (Franz).—Born in Leyden, but at what date is uncertain. He was living in 1585. His portrait of Queen Mary of England is very scarce, as also is that of Erasmus.

1. Erasmus, sitting, with a book before him, 1555, very fine and rare, £1 5s.; again, brilliant, described as the finest impression known, £25 10s.
2. Book-plate, "Torne Papers Blowne into the Ship," "F. H., *fe.*" very rare, 11s. 6d.
3. Ferdinand Alvarez of Toledo, fine and rare, 12s.
4. Don Carlos, son of Philip II. of Spain, 17s.
5. Sir Henry Brooke Cobham, small oval, a modern copy, 3s.
6. Elizabeth, Queen of England, in a circle, dated 1604, large margin, rare, 10s.; again, whole length, gloves in left hand, £1 3s.; again, three-quarter length, in oval, dated 1559 on inscription round, very rare, £1 17s.
7. Francis II., King of France, 15s.
8. Henry II., King of France, fine and rare, £1 15s.
9. Mary Stuart, Queen of Scots, bust in widow's dress, £1.

10. Philip II., King of Spain, fine, £2.
11. Mary I., Queen of England, three-quarter length, in an ornamental oval, fair impression, £22 10s.

Hogenberg (Remigius).—A brother of Franz Hogenberg. He was living in 1574. His few prints are very scarce and eagerly sought after.

1. Queen Elizabeth, on a throne, coloured print, very scarce, £2 10s.
2. Map of "Montgomerie," coloured, 4s.
3. Archbishop Parker, supposed to be the first print taken from the plate, exceedingly fine and very rare, £25.

Holbein (Hans).—Born at Augsburg in 1497; died in London in 1544. This inestimable painter also engraved on wood, the most remarkable of his productions being a set of fifty-three cuts, known by the name of "Death's Dance." A complete and original set of these prints is excessively rare. The first impressions date from about the year 1530, and another edition of them was published at Lyons in 1538.

1. Portrait of Erasmus, standing under a Gothic arch, first and second states, with an engraved copy (3), £3 3s.
2. Woodcuts and title-page of Bible, printed by Frellonius, at Leyden, 1547, scarce, £1 4s.
3. Henry VIII., on a charger, and dressed for a tournament, half sheet, excessively rare, £12 10s.

Hole (William).—An English engraver who flourished about the year 1615. He executed the frontispiece to "Drayton's Polyolbion," and also a portrait of the author, which are among his best productions.

1. Joannes Florus, ætat. 50, A.D. 1611, fine and rare, £1 1s.; again, fair impression, 6s.
2. Henry, Prince of Wales, with a lance, 17s.; ditto, proof before the tournament, rare, £3 15s.
3. Sir Francis Drake, with terrestrial hemisphere; Sir Thomas Cavendish, with terrestrial hemisphere (2), fine, £1 5s.
4. Lord Chancellor Ellesmere, in a high-crowned hat, oval, 4to, very fineand rare, £10 10s.

5. John Clavel, ætat. 25, 1628, with motto, 4to, very rare, £3 10s.
6. George Withers, ætat. 21, 1611, eight English verses, 12mo, fine and scarce, £2 11s.

Hollar (Wenzel).—Born at Prague in 1607; died in London in March, 1677. Notwithstanding the fact that this engraver worked industriously all his life and possessed artistic genius of the highest order, he died in a state of destitution. The number of his plates exceeds 2400, among which are found the following:

1. The Adoration of the Magi (a Dutch winter scene), 1646, fair, 15s.
2. Interior of the Royal Exchange, inscribed "Byrsa Londinensis Vulgo, &c.," indifferent impression, 5s.
3. A set of twenty-four small German views, with title inscribed "Amorenissimæ Aliquot Locorum," very fine, £1 5s.
4. Views of Dordrecht and "Tot Antwerpen," both indifferent impressions, 4s. 6d.
5. Subjects from the Book of Geneeis, forty-two compartments on three plates, the complete set, first states before the descriptions at the top of each subject, extremely fine and rare (3), £1 1s.
6. Esther before Ahasuerus, after Paul Veronese, first state, the large plate with the portraits in the Florence Gallery at the top, very fine and extremely rare, £8 10s.
7. The great Ecce Homo, good, 12s. 6d.; the same, very fine, £3 3s.
8. The Passion of our Lord, after Holbein (15), fine and rare, £4; the same, but inferior impression, 9s.
9. The Dance of Death, after Holbein, the complete set with some additional plates and copies (44), 12s.; the same (30), exceedingly fine, £10 10s.
10. The Trial and Execution of the Earl of Stafford, very fine (2), £1 18s.
11. The siege of a town in Flanders, rare, 8s. 6d.
12. The Hospital, fine and rare, 8s.
13. Plates to Ogilby's "Virgil," including several proofs before the inscriptions (16), £1 7s 6d.
14. View of London from the top of Arundel House, fine, 17s.
15. The small view of the Savoy, extremely fine, with large margin, a very rare print, £3 5s.
16. The north view of Arundel House, fine, £1 10s.

17. The long view of Albury, extremely fine and rare, with the copy (2), £3.
18. Views of Albury, a superb set, with large margins (6), £4.
19. The long view of Greenwich, fine, £1 10s.; the same, 17s. 6d.
20. Set of small views near Prague, first states, extremely fine (24), £2 5s. 6d.
21. Set of Dutch shipping (12), 15s.
22. Antwerp Cathedral, first state, with a single line of inscription, very fine and rare, £1 12s.
23. Small costumes of females of different countries, with the titles, very fine, many proofs (98), £2 11s.
24. Set of butterflies (12), good, 17s. 6d.
25. The set of shells (41), proofs before letters of reference, exceedingly fine condition, £6 6s.; part of the set (25), very fine, £2 10s.
26. The Elephant Exhibited at Frankfort in 1629, 17s. 6d.; again, very fine, £1 14s.
27. The Arundel vases, after Holbein (12), £1 13s.
28. The set of muffs, fine and very rare, £2 8s.
29. The Seasons, half lengths (4), 18s.
30. The Chalice, after Andrea Mantegna, very fine, £4 15s.
31. David before Saul, very fine, £1.
32. The World is Ruled and governed by Opinion, rare satirical print, £3 5s.
33. Ships of War, fifteen in a line (1), £2 10s.; again, fine, £2 2s.; again, £3 8s., a very rare print.
34. Groups of various muffs, handkerchiefs, &c., brilliant impressions, £3 10s.; five small muffs, very fine and rare, £1 16s.
35. The Hollow Tree at Hampstead, very rare, £3.

The following are portraits by Hollar:

1. Edward VI., with a rattle, very good impression, £2 6s.
2. Princess Elizabeth, daughter of Charles I., large margin, £1.
3. Philip, Earl of Pembroke, small oval, before the retouch, 15s.; the same, first state, before the alteration of the hair, and before any address, £4 10s.; the same, with the address of Stent, 8s.
4. Anne Dacres, Countess of Arundel, after Vorsterman, fine, one of the rarest of Holler's portraits, £10 10s.
5. Sir Thomas Chaloner, after Holbein, fine and exceedingly rare, £15 15s; the same, brilliant impression, £53 11s.

6. Dr. Chambers, after Holbein, 10s.; again, fine, 17s. 6d.; again, 17s.
7. Vera Effigies Henrica Colthurst Londini Natus, rare, 11s.
8. Robert Devereux, Earl of Essex, printed for John Partridge, brilliant, and very rare, £8 10s.; again, £5 2s. 6d.; again, before the address of Stent, £6; with the address, £21.
9. The Lady Catherine Howard, fine, 17s.; the same, brilliant proof before letters, £7 17s. 6d.
10. Thomas Killigrew, sitting, in a cloak, rare, £4.
11. Madame Killigrew, very fine impression, with large margin, £2 6s.; again, exceedingly fine, £5 5s.
12. James Stanier, of London, after Garrett, £1 8s.; again, 14s. 6d.
13. Thomas, Earl of Strafford, after Vandyck, first state, and very fine, £2; again, £2 6s.; again, a brilliant impression, £8.
14. Reverendiss. in Christo Pater Arthurus Lake, ætat. 59, arms at top, very rare, £3 15s.
15. Henry VIII., Anne Bolsyn, and Jane Seymour (3), fair, £1 1s.
16. Anne of Cleves, fair, 11s.
17. Jane Seymour, after Holbein, fine, 16s.
18. Junius, after Vandyck, fine, but no margin, 11s.
19. Sir A. Denny, fair impression, 9s.
20. Hans van Zurch, fair, 10s.
21. Charles I., view of Whitehall, good, 12s. 6d.
22. Charles II., view of Whitehall, good, 10s.; Charles II., folio size, fair, 3s. 6d.; the same, 8vo size, 4s.
23. Augustin Wichmann, very fine, £3 5s.
24. Franz Vanden Wyngarde, brilliant, £1.
25. Sir William Waller, Sergeant-major General, small oval, £1 14s.
26. Sir Samuel Morland, fine, £1 12s.
27. Henry Howard, Earl of Surrey, ætat. 25, after Holbein, half sheet, fine and rare, £2 6s.; the same, choice proof before the flowers on the drapery, £14 14s.
28. Thomas à Beckst, with scimitar in his skull, after Eyck, dated 1647, 12mo, exceedingly rare and very fine, £8; the same, with inscription, £1 11s. 6d.
29. Charles I. and Queen Henrietta Maria (ovals on the same plate), 1641, extra fine and very rare in this state, £35.
30. Charles I. (oval surrounded with palms), a complete set of four prints, very rare, £22 10s.
31. Apotheosis of the Earl of Arundel, after Schut, fine proof, £15 15s.

Holloway (Thomas).—An eminent English engraver, who was born at London in 1748; he died at Norwich in 1827. This artist's reputation almost entirely rests on his engravings of the works of Raffaelle, which occupied him for several years.

1. Bentivoglio, three-quarter length, towards the right, after Vandyck, fine, 18s.
2. Portrait of Charles, Earl of Camden, good, 8s.
3. Portrait of Mrs. Montague, 3s. 6d.

Holsteyn (Cornelius).—A painter and engraver, who was born at Haarlem in 1625; he died about the year 1698.

1. Portrait of a lady, half length, sitting, after Guilio Romano, proof before letters, 14s. 6d.
2. Infant Bacchanalians, in six sheets, very rare, margins cut, but otherwise good impressions, £2 14s.

Holsteyn (Peter.)—Living in the year 1648. Nearly all this artist's prints are portraits, among which may be noted:

1. John Torrentino, the painter, ætat. 39, 1628, in an oval, very fine, £1 12s.
2. Cardinal Fabio Chigi, afterwards Pope Alexander VII., good, 12s. 6d.; again, with margin, 18s.
3. John Saenredam, sculptor, good, with large margin, £1.

Hondius (Henry, the elder).—This artist, the uncle of the next named, was born at Duffel, in Brabant, in 1576, and was living in 1630. He also executed a few engravings, which are occasionally met with. They are not, however, equal in merit to, nor so valuable as, those of Henry the Younger.

Hondius (Henry, the younger).—Born in London about 1580. Worked in England and Holland; died about 1658.

1. The Seasons, views in Flanders and others (26), good impressions, £1 2s. 6d.; the Four Seasons only, fair, 3s.; the same, beautiful proofs, before the verses, very rare, £6.
2. Portrait of William Prince of Orange, after Cooper, ditto of Princess Mary, after Vandyck (2), fine and rare, £1 13s.

3. Portrait of Theodore Bernardi, of Amsterdam, fine, £1.
4. Portrait of Antonio More, the painter, fine, 18s.
5. A woman on horseback, riding to market, after a design by Titian, fine, 13s.
6. Elizabeth, Queen of England, oval, with motto, fine, £1 2s.
7. John Ernest, Duke of Saxony, after Mireveld, very fine, 19s.
8. Frederick, King of Bohemia, good, £1 1s.
9. The Emperor Ferdinand, bust in large oval, 1634, very fine, £2 2s.
10. Isabella Clara Eugenia, daughter of Philip II. of Spain, three-quarter length, in large oval, £2 2s.
11. Theodore de Weerdenburg, three-quarter length, in large oval, very fine, £1 3s.
12. Robert, Earl of Salisbury, 4to, very fine, £1.

Hondius (Jost).—Born at Ghent in 1563. This artist marked his plates with his initials, I. H., and occasionally he added a hound baying, with the inscription "Sub Cane Vigilante."

1. Portraits in medallions, with arabesque frames, of Henry IV., V., and VI.; Edward IV., V.; Richard III., and Henry VII., and his Queen, Elizabeth (7), fair impressions, £1.
2. Map of the "Countie of Nottingham," 1615, 3s. 6d.
3. Sir Francis Drake, with two globes, fair, 5s.; again, with slight margin, 17s.

Hondius (William).—Born at The Hague in 1601. He worked there and also at Dantzic, up to the year 1637. He was the son of Henry Hondius (the elder) previously mentioned.

1. Portraits of Frederick and Elizabeth, King and Queen of Bohemia (2), 15s.; Frederick alone (1), 8s. 6d.
2. Portrait of Henry Cornelius Lonkins, fair, 8s.
3. Portrait of Peter Hein, 3s. 6d.
4. Maria Eleonora, wife of Gustavus Adolphus, very fine, £2 16s.

Hooghe (Romyn de).—An artist who was working at The Hague between the years 1670 and 1708. The time of his birth and death are uncertain. The number

of his prints is very considerable. If in fine condition, they are very scarce, and are eagerly inquired after by collectors. None of the specimens mentioned below were beyond mediocrity: in fact, it is difficult to meet with any which are.

1. Set of the fêtes at Brussels on account of the capture of Buda, and others, fine (11), £1 2s.
2. Ornamental fountain and ruins, &c., fair, 8s.
3. The Sufferings and Death of John De Witt (2), fair impressions, 11s.
4. A set of figures in different postures, wrestling (70), fair average impressions, £2.
5. A set of emblematical subjects, relating to the death-bed of a Christian (41), fair, 14s.
6. King William and Queen Mary, historical prints relating to the Revolution, good, 12s.

Hopfer (David).—Born at Nuremberg about 1470; date of death uncertain. This artist is sometimes called Daniel Hopfer.

1. Eight ornamental designs, rare, 12s. 6d.
2. Combats of marine monsters and a bacchanalian scene (3), proofs before the numbers, very rare, £4.
3. The Last Judgment, the Presentation the Virgin in the Temple, and the Marriage of S. Catherine, all proofs before the numbers (4), £3 3s.
4. Adam and Eve (with large margins), David and Goliath, Christ and the Apostles, the Last Judgment, and the Great Altar (the three latter first state before the numbers) (6), £4 5s.
5. The Triumphal Arch, with the Nativity, first state, 8s. 6d.; the same, fine, before the number, £1 12s.
6. Portrait of Clement VII., before the number, 13s.
7. Leopold Dick, jurisconsult, three-quarter length, standing, 5s.
8. The Emperor Maximilian I., half length, face in profile, very fine, £2 10s.
9. The Woman Taken in Adultery, and Christ Leaving the Temple, fine, (2), 18s. 6d.

Hopfer (Jerome).—This artist was the younger brother of David Hopfer, and was born at Nuremberg in or about 1490. The date of his death is uncertain.

1. St. Jerome, brilliant allegorical figure of Rome, the cannon, all proofs before the numbers (6), 18s. 6d.

2. St. Jerome, very fine, 8s.
3. The Two Armies, portrait of Erasmus (2), fair impressions, 6s.
4. Battle of the Cutlass, with margin, 9s.
5. St. Christopher, before the number, 15s.
6. Man and woman dancing, before the number, 12s. 6d.
7. The Emperor Charles V., three-quarter length, in hat and fur cloak, face in profile, very fine, £1 10s.
8. The Temple of Diana at Ephesus, fair, 9s.

Hopfer (Lambert).—This artist was the youngest brother of the family of engravers bearing this name. His prints are mostly after Albert Dürer. All three engravers marked their plates with their initials, and a hop-plant inscribed on a tablet. This plant the Abbé Marolles mistook for a candlestick, and hence the family of the Hopfers are sometimes called the "Masters of the Candlestick." We have not come across any prints from plates engraved by Lambert Hopfer, but probably their value is about the same as those of his elder brothers.

Houbraken (Arnold).—Born at Dort in 1660; living in 1699. This artist's principal work comprises a series of portraits for a book known as "The Great Theatre of Dutch and Flemish Painters."

1. Mars and Venus, fair impression, 8s.
2. The Disciples at Emmaus, four states, very fine and rare (4), £1.
3. A set of eight mythological subjects, fair, 7s. 6d.

Houbraken (Jacob).—A Dutch engraver who was born at Dort in 1698; he died at Amsterdam in 1780.

1. The Earl of Arlington, fine proof, £1 7s.
2. Lord Cottington, fine proof, 17s.
3. Lord Chancellor Talbot, fine proof, 10s.
4. Daniel, Earl of Nottingham, rare, 8s. 6d.
5. Thomas, Marquis of Wharton, good, 16s.
6. Sir Thomas More, after Holbein, 5s.; the same, fine proof, with large margin, £3 3s.
7. Sir Thomas Smyth, after Holbein, fine, 7s. 6d.
8. Anne of Cleves, Catherine Howard, and Edward Seymour, Duke of Somerset (3), good impressions, 9s.; again, very fine, £2 17s. 6d.

9. Charles Howard, Earl of Nottingham, after Zuccaro, 4s. 6d.
10. John Fisher, Bishop of Rochester, three-quarter length, in illustrated oval, fine proof before letters, £2 2s.
11. Cromwell, Earl of Essex, three-quarter length, in oval, no inscription round, very fine, with large margin, £3 10s.
12. Ann Bullen, illustrated oval, £1 10s.
13. Sir Nicholas Bacon, statesman, an illustrated oval, fine, £1; the same, very fine proof before the inscription round the oval, and address, &c., £2 15s.
14. Sir Francis Walsingham, three-quarter length, in oval, proof before letters, fine, with margin, £3 12s.
15. George Villiers, Duke of Buckingham, in illustrated oval, proof before letters round the oval, £3 10s.
16. John Thurloe, three-quarter length, in an illustrated oval fine, £2 12s.
17. Sir William Temple, three-quarter length, in illustrated oval, fine proof, with large margin, before any letters, £2 12s.; the same, after letters, with margin, £1 8s.
18. John Dryden, three-quarter length, in illustrated oval, fine proof before letters, with large margin, £5 12s. 6d.
19. Sir Robert Walpole, three-quarter length, in illustrated oval, proof before letters, very fine, £2 2s.

Houston (Richard).—Born in Ireland in 1720; died in London in 1775. This artist was a famous mezzotinto engraver, and his portraits are highly esteemed.

1. Domestic Employment: three pieces, representing Needlework, Knitting, and Washing, fine, £1 8s.
2. The Fair Nun Unmasked, after Morland, 12s.
3. George III. and Queen Charlotte (2), fair impressions, 7s. 6d.
4. Princess Louisa Ann, fair, 3s.
5. William Pitt, when Earl of Chatham, 2s. 6d.
6. Henry, Earl of Rochford, 5s.
7. William Kingsley, after Reynolds, very fine impression, with margin, 10s. 6d.
8. Mary, Duchess of Ancaster, after Reynolds, 5s.
9. Mrs. Gurney, "The Fair Quaker," supposed portrait "of the lady to whom George III. was attached," scarce, £1 5s.
10. The Syndicate of Burgomasters at Amsterdam, in 1661, after Rembrandt, touched proof in the first state, with the artists' names and time of publication, 28th August, 1774, very rare, £2 11s.

11. Miss Harriet Powell, afterwards Countess of Seaforth, half length, in the character of Leonora, and verses, fair, 10s.; the same, after Caroline Read, half length, seated with guitar, proof, very fine and rare, £6 12s. 6d.
12. Miss Elizabeth Greenway, after Reynolds, half length, seated, good impression, 13s.
13. Maria, Countess of Waldegrave, and her daughter, Lady Elizabeth Laura, after Reynolds, half length, sitting, very fine, £3 5s.

Houten (Jan van). — A Dutch engraver of the seventeenth century.

1. Jan Evertz, Dutch admiral, half length, eight lines beneath, 14s.

Houve (Paul de la).—An excellent engraver who was working at Paris at the commencement of the seventeenth century. Beyond this but little seems to be known of this artist.

1. Henrietta de Balsac d'Autriche, very fine, £2.
2. Maximilien de Béthune, Duc de Sully, three-quarter length, very fine, £4.
3. Henry, Duc de Montpensier, three-quarter length in an oval, 13s.
4. Rudolph II., the Emperor, fair impression, 10s.

Hove (F. H. van).—A Dutch engraver who was born at Haarlem in 1625; he was living in 1692. Of this artist's life and circumstances hardly anything is known.

1. Charles II., in oval, with trophy of arms, 12s.
2. Richard Baxter, ætat. suæ. 76, with eight verses, very fine, £1 5s.
3. Mr. Hanserd Knollis, ætat. suæ. 93, very fine, £1 8s.
4. John Taylor, with terrestrial sphere by his side, good, 10s.
5. A Monk of the Carthusian Order, brilliant, 15s. 6d.
6. James and Anne, Duke and Duchess of Monmouth (a pair of ovals), coats of arms beneath, fine and scarce, £2 6s.

Huet (Paul).—A French artist, who was born in 1804; he died at Paris in 1869.

1. Six landscape subjects, proofs on India paper, £1 3s.

Hughtenburg (Jan van).—This artist was born at Haarlem in 1645, and brought up under the tutorship of Nicholas Berghem. Jan van Hughtenburg, however, died young.

1. Studies of horses, very fine (10), 15s.
2. Various subjects connected with the camp, battles, &c., executed in mezzotinto (8), very fine, and extremely rare, £5 10s.
3. Six large etchings of military scenes, and a representation of the Siege of Gueldres, on three sheets (7), 18s.

Hulsbergh (Henry).—A Dutch engraver, born at Amsterdam in 1730.

1. Mr. Aaron Hill, good impression, 12s. 6d.
2. Bulstrode Whitelocke, fair, 8s.
3. Views of Whitehall Palace, after Inigo Jones (4), good, 16s.
4. A Prospect View of Portsmouth and Gosport, from St. Helen's after Lightbody, rare, 8s.
5. Various plans and elevations from Castle Howard (23), fair, 3s.
6. The Monument of London, according to Wren's first design, good, 8s. 6d.

Humphrey (William).—An English mezzotinto engraver, who flourished about the year 1790.

1. Colonel R. King, fair, 4s.
2. John Sturt, engraver, after Faithorne, fine, 12s.
3. Sir William Monox, first state, 14s.
4. George Vertue and Margaret his Wife, "in the habits they were married, Feb. 17, 1720," coloured after Virtue, fine, 17s.
5. Madame Schinderlin, after Reynolds, three-quarter length, artist's proof, fine, £1 1s.

Huret (Grégoire).—A French engraver, who was born at Lyons in 1610. He worked for some years at Paris, and died there in 1670.

1. An allegory of Louis XIII., seated on a cloud, fair, 6s.
2. Mary Stuart, Queen of Scots, half length, her execution in the distance, rare, £2 7s.
3. Various religious subjects, some of which were proofs (18), £1 5s. 6d.
4. Thomas à Becket, Slain at the Foot of the Altar, very scarce, £1 11s. 6d.

CHAPTER XXIV.

INGOUF TO KYTE.

Ingouf (**Francois Robert**). — A French engraver, who was born at Paris in 1747; he died there in 1812.

1. Pierre Guillaume Simon, fair, with margin, 3s. 6d.
2. The Return of the Labourer, after Benazech, good, 6s.
3. A Winter's Night, after Freudenberg, proof, very fine, 18s.
4. Gerard Dow, playing a violin, good, 9s.

Ingouf (**Pierre Charles**). — This artist was the elder brother of the preceding, and was born in Paris in 1746; he died there in 1801. Among his prints may be noticed:

1. The Contented Mother, after Wille, fair, 2s. 6d.
2. The Discontented Mother, after Wille, fair, 2s. 6d.
3. Blowing Soap Bubbles, after Mieris, good, 8s.

Ireland (**Samuel**).—An engraver and designer, who was born in Spitalfields about the year 1725; he died in the year 1800 in London. This artist executed a number of mezzotintos for two works brought out by him, viz.: "Picturesque Views on the River Thames," and "Picturesque Views on the Medway, Avon, Wye, and Severn." None of these prints can be trustworthy representations of the objects intended to be delineated, for Ireland either trusted to the authority of other persons, or even in some instances drew entirely from his imagination.

1. Etchings representing Anne of Austria and some monkish saint, after Vandyck, fine (2), 12s.
2. Views on the Medway and Wye (3), fair, 5s. 6d.

Isac (Jasper).—A French engraver, who was working at Paris during the first half of the seventeenth century.

1. Michel de Castelnau, bust in an oval, verses at foot, fine, £1 1s.
2. Charles Loyseau, oval, with wreath of oak leaves round, and inscribed "Bonis Avibus," fine, £1.
3. Etienne Pasquier, oval, with inscription, very fine and scarce, £1 5s.

Isselberg (Peter).—Born at Cologne in 1578. This artist worked at his native town and also at Nuremberg, and is supposed to have died at the latter place about the year 1630.

1. Henry VIII., King of England, dated 1616, three-quarter length in oval, rare, 12s. 6d.; again, good impression, 12s.; again, brilliant, £1 2s.
2. Frederick of Bohemia, good, 16s.
3. Portrait of James I., King of England, fair, 12s. 6d.

Jackson (John Richardson Jackson).—An engraver in mezzotinto, who was born at Portsmouth in 1819, and died at Southsea in 1877.

1. William Gilpin, Treasurer of Christ's Hospital, 1859, three-quarter length, resting left hand on book, proof, open letters on India paper, 7s. 6d.
2. Archbishop Trench, after Richmond, proof, 12s.
3. Henry, Marquis of Lansdowne, after Grant, fair, 3s.
4. Otter and Salmon, after Landseer, date 1847, fine proof, with margins intact, £1 10s.
5. The Duke of Edinburgh, after Saye, fair, 3s.

Jacob (Louis).—Born at Lisieux, Normandy, in 1712; died at Paris in 1772. This artist was a pupil of Jean Audran.

1. St. John the Evangelist, after Alessandro Tiarini, presentation proof, 10s.
2. Rebecca at the Well, after Paul Veronese, fine, with large margin, £1 5s.
3. The Israelites Driven from Egypt, after Paul Veronese, good, 12s.
4. Perseus and Andromeda, after Paul Veronese, fine, with margin, 18s.

Jacobé (**Johann**).—A German mezzotinto engraver, who was born at Vienna in 1733; he died in London in 1797.

1. Omai, an Otaheitan Chief, whole length, in native costume, after Sir Joshua Reynolds, extremely fine, 17s. 6d.
2. Miss Meyer, as Hebe, full length, after the same, 8s. 6d.
3. A bull baited by dogs, after Rembrandt, fair, 5s.
4. Stag-hunting by moonlight, after Casanovo, good, with large margin, 16s.

Jacoby.—*See* **Leyden** (**Lucas van**).

Jacquemart (**Jules Ferdinand.**)—A French etcher, who was born at Paris in 1837, and died at Nice in 1880. This artist supplied the plates for his father's well-known "Histoire de la Porcelaine," one of the best works of its class extant. He executed a number of etchings, which are often met with. As a general rule the value is small, but good proofs are scarce, and worth from 10s. to £1 each, according to condition.

Jardin (**Karle du**).—This well-known artist, a pupil of Nicholas Berghem, was born at Amsterdam about the year 1625, and died at Venice in 1678. The number of his etchings amounts to fifty-four, among which may be noticed:

1. Cows and sheep, fine impression, 8s.
2. The frontispiece and the cow and calf, fine proofs before the numbers (2), £1 17s.
3. The two dogs and the pigs, fine proofs before the numbers (2), £2.
4. The village on a mountain and a landscape with rocks, fine proofs before the numbers (2), £1 6s.
5. Landscapes with ruins, proofs before numbers, £1 13s.
6. The two hogs and horses, proofs before numbers, £1 11s.
7. The portrait of De Vos, fine and rare, £1 5s.
8. The works of Karle du Jardin, with the numbers, an extremely fine set of early impressions (52), £6.

Jeaurat (**Edmund**).—A French engraver, born at Paris in 1672; he died there in 1738.

1. The Finding of Moses, after Paul Veronese, fine, with large margin, £1 1s.
2. The Resurrection, after Vleughels, fair impression, 7s.
3. Telemachus at Calypso, after the same, 3s.
4. Pan and Syrinx, very fine, with ample margin, £1.
5. The Rest in Egypt, after Mola, good, with slight margin, 12s.
6. Christ Disputing in the Temple, fair impression, 5s. 6d.

Jegher (Christopher).—A wood-engraver, who was born at Nuremberg in 1592; he died in Holland about the year 1665. Jegher worked almost entirely after Rubens, whose name frequently appears as publisher of the prints. When this is the case the impression is more valuable than it would be had the name of Jegher appeared instead. Prints are found with both names, and the rule is that the name of Rubens is the better of the two, as it points to an earlier impression.

1. The Virgin and Child, in a landscape, after Rubens, 7s. 6d.
2. Our Saviour Tempted, Silenus, both after Rubens, (2), fair, 12s. 6d.
3. The Infant Christ and St. John Playing with a Lamb, after Rubens, fine, 16s.
4. The Repose in Egypt, after Rubens (*chiaro-oscuro*), fine, but repaired, £2 2s.
5. Hercules Destroying Fury and Discord, after Rubens, very fine, with margin, £1 4s.
6. The Drunken Silenus, after Rubens, very fine, 15s.
7. The Garden of Love, after Rubens, in two sheets, an early impression, £3 10s.

Jenkenson (Anthony).—Living in England about 1560. His work consists entirely of maps and plans of various descriptions. Of these we have only come across one specimen, as under:

1. Map of Russia, Moscow, and Tartary, very rare, 16s.

Jenner (Thomas).—This artist, who flourished about the year 1650, was an engraver and printseller in London. His best print is that known as the "Soverayne of the Seas."

1. Sir William Ward, Lieutenant of the Tower, good impression, and very rare, £1 15s.
2. The "Soverayne of the Seas, Builte in the Yeare 1637," an etching dated 1653 (the sails are numbered, so there evidently ought to be a key), good, and very rare, £3 3s.
3. Oliver Cromwell, good, but cut, 12s.

Jervas (Charles). — Born in Ireland about 1670. He was a pupil of Sir Godfrey Kneller, and is supposed to have taught drawing to Alexander Pope, who has immortalised him in his "Epistle to Mr. Jervas." Prints by Jervas are not highly esteemed, as, notwithstanding Pope's eulogy, it is generally admitted that his productions are remarkable only for their inferiority.

1. Title to a Catalogue of the Collection of Charles Jervas, Esq., consisting of pictures, &c., rare etching, 12s. 6d.

Jesus Christ.—Needless to say, this was not the real name of the artist, who, with what motive it is impossible to say, was accustomed to mark his prints with this *nom de plume*. He flourished between the years 1561-72. Nothing whatever is known of him, but his prints, though badly executed, sell well.

1. The Marriage of St. Catherine, after Parmigiano, very fine, not mentioned by Bartsch, £1 2s. 6d.
2. The Annunciation, dated 1566, very fine and rare, slight margin, £2 10s.; again, cut, £1 1s.
3. Diana at the Bath, good impression, scarce, £1 5s.

Jode (Arnold de). — Born at Antwerp in 1636; living in 1680. He was the son of Peter de Jode the younger, the next artist on the list.

1. Sir Peter Lely, large three-quarter length, wearing a wig, with inscription, 7s.
2. Justus Lipsius, three-quarter length, ruff, and fur collar to coat, very fine, £3 3s.
3. Charles Gustavus Wrangel, bust in armour, in lace collar and scarf, illustrated oval, fine, £1.
4. Cardinal Antonio Pallavicini, after Titian, very fine, £3 6s.
5. Alexander Browne, after Huysmans, fair, 11s.

Jode (**Peter de,** the younger). — Born at Antwerp in 1606; date of death unknown. He was the son of Peter de Jode the elder, himself an engraver of considerable repute, who died at Antwerp in 1634. The works of the two artists are about equal in merit, and command about the same prices.

1. Henrietta Maria, after Vandyck, fine, 13s.; the same, a choice proof before any letters, £9 9s.
2. Gaspard de Coligny, Maréchal de France, half length in armour, 12s.
3. Petrus A. Francavilla, three-quarter length in an embroidered coat, 8s.
4. Henry, Prince of Wales, eldest son of James I., bust in armour, in small oval, excessively rare and fine impression, £4 4s.
5. James VI. of Scotland and I. of England, three-quarter length, in jewelled hat and ermine cloak, good, £2 4s.
6. Johann Tzerclœs, Count Tilly, third state, with the "G. H.," very fine, with large margin, £2 2s.
7. Count Albrecht Wallenstein, Duke of Friedland, half length in armour, second state, fine, £1 1s.
8. Erycius Puteanus, second state, with the name of the engraver, 5s.
9. J. Oxenstiern, a fair impression, 8s.
10. Martin of Tours Performing a Miracle, after Jordaens, proof, very rare, £2 10s.; the same, proof, before the cartouche underneath was finished, £2 17s. 6d.

Johnson (**James**). — A mezzotinto engraver, who flourished in London about the year 1750. His prints are mostly after Correggio and Le Brun.

1. A maiden, with an attendant, about to bathe, after Le Mayne, fine, £1.

Johnson (**Laurence**).—This artist, who lived early in the seventeenth century, is but little known. His chief work consists of a series of heads for the "General History of the Turks," published in 1603.

1. Portrait of James the First, in a hat and feather, holding an orb and sceptre, coats of arms on the print, half sheet, dated 1603, very fine and rare, £45.
2. Othman the First, "Rex Turcorum," 1300, profile bust in oval, dated 1603, 11s.
3. Tamerlane, fine, 12s.

Johnson (Thomas).—A mezzotinto engraver, born at Boston, in Lincolnshire, in 1708; died there in 1767.

1. Thomas Britton, Small Coal Man, after Woolaston, first state before the word "Smalcoal" was altered to "Small Coal," rare in this state, £1 5s.
2. Mr. William Bullock, comedian, no states, exceedingly rare, £5 5s.
3. Edward Hyde, Earl of Clarendon, after Zoust, good, 8s.
4. Adam and Eve, a small plate, very fine and rare, 17s. 6d.

Jones (John).—Born about 1740; died in 1797. This artist's reputation rests on his mezzotinto engravings, though he worked also in stipple.

1. John Still, Bishop of Bath and Wells, mezzotinto, fine, £1 10s. Only twenty impressions were taken from the plate.
2. Thomas Legge, LL.D., Master of Gonvile and Caius Colleges, proof and another with inscription (2), £1 2s.
3. The Honourable Thomas Erskine, half length, 18s.; the same, proof, £1 2s.
4. Mrs. Davenport, after Romney, three-quarter length, head to the front, very fine proof, rare, £12 5s.
5. The Right Hon. Charles James Fox, half length, standing, brilliant proof, £1 17s. 6d.; again, proof, but cut close, 3s.; again, finished impression, very fine, £1 9s.
6. Lady Emma Hamilton, after Romney, three-quarter length, seated, very fine, £4 12s.
7. Samuel, Lord Hood, half length, leaning on a rock, in naval uniform, proof, open letters, £1 15s.
8. Miss Kemble, three-quarter length, in a white dress, very fine, £4.
9. Miss Kemble, three-quarter length, frilled black dress, fine early proof, £4 2s. 6d.
10. Lady reading, after Romney, proof before letters, £3 10s.
11. Lord Mansfield, after Vaslet, good, 17s.
12. Lady Caroline Price, three-quarter length, hair frizzed and powdered, after Reynolds, very fine proof, £9 9s.
13. Robert Adair, proof, open letters, 13s.
14. C. J. Cholmondeley, after Reynolds, 12s.
15. Sir Busick Harwood, M.D., 8s.
16. John Henderson, good but cut, 6s.
17. Lady Gertrude Fitzpatrick, in the character of "Cellina," after Reynolds, 16s.
18. Lady Ann Fitzpatrick, in the character of "Sylvia," after Reynolds, 17s.

Joullain (**François**).—A French engraver, born at Paris in 1697; died at the same city in 1779.

1. Mercury and Herse, after Paul Veronese, fine, with large margin, £1 1s.
2. Marsyas Flayed by Apollo, after Paul Veronese, fair, 8s.
3. A Boar Hunt, after Desportes, good, with slight margin, 15s.; again, fair, 5s.

Juster (**Joseph**).—Born in France, and working at Venice between the years 1690-1700. His etchings are coarsely executed and not of much merit or value.

1. Plates to Cupid and Psyche, after Reynolds (10), 12s. 6d.

Kabel (**Adriaen van der**).—Born at The Hague in 1630; died at Lyons in 1705. This artist's prints, which are very few in number, are well executed and usually bring fair prices. They are good enough to be put up singly at auction, and the undermentioned values are about the average:

1. Four mountainous landscapes, after Rahert, good, 16s.
2. Thirty landscapes and marine subjects, fair, £1 5s.

Kartarus (**Marius**).—Resided at Rome between the years 1567-86. Bartsch, vol. xv., p. 520, gives a list of twenty-seven works by this engraver.

1. The Martyrdom of St. Catherine, first impression, the Last Judgment (after Michelangelo), the Landscape by Moonlight (after Tiziano) (3), £1 4s.
2. The Last Judgment, first impression, and fine, £1 7s.
3. The Conversion of Saul, fair, 7s. 6d.
4. The Holy Family, attended by St. Mark, after Romano, with and without the address of Lafreré (2), 13s.
5. Angels Crowning the Virgin, fair, 8s.

Kaufmann (**Angelica**).—Born in 1741, and died at Rome in 1807. This artist, though celebrated as a painter, executed a few etchings which are sought after by collectors. The value is not, as a rule, great.

Kessel (**Theodore van**).—Born in Holland about 1620; died in 1680.

1. The Martyrdom of St. Barbary, after Vandyck, fine and rare, with margin, 14s.

2. Susannah and the Elders, after Reni, fine and rare, 12s. 6d.
3. The Virgin and Child, after Vandyck, good, with margin, £1.

Kilian (Lucas).—This artist was born at Augsburg in 1579, and afterwards worked in Germany and Italy; he died in 1637.

1. Augustus, Duke of Brunswick, three-quarter length, oval, with Latin verses beneath, 1621, 12s.
2. Christian IV., King of Denmark, three-quarter length, in armour, oval, with Latin verses beneath, 10s.
3. Albrecht Dürer, two whole-length figures, the left as he was in 1509, and the other in 1517, fine, £1 2s.
4. Count Walter Leslie, illustrated oval, three-quarter length in armour, inscription round oval, 10s.; again, very fine and rare, £1 1s.
5. Hans Sachs, German poet, three-quarter length, small square, 8s.
6. Johann Tzerclœs, Count Tilly, half length, in armour, 1629, 10s.

Kilian (Philip Andreas).—Another engraver of the same family, born at Augsburg in 1714, and died there in 1760. His plates after the pictures in the Dresden Gallery are the best-known of his works.

Kilian (Wolfgang). — This artist, the younger brother of Lucas Kilian, was born at Augsburg in 1581; he died there in 1622. Among his prints the most highly esteemed are his portraits.

1. Bonaventura Baro, Hibernus Clonmeliensis, ætat. 52, 1662, folio, fine and scarce, £1.
2. Ernest, Count of Mansfield, fair, no margin, 3s.; again, good, 6s. 6d.
3. The Archbishop of Treves, rare, with large margin, brilliant impression, £2.
4. The Resurrection, after Bassano, good, 7s. 6d.

King (Daniel).—An English engraver, who, according to Bryan, flourished about the year 1650. Several of his prints appear in Dugdale's "Monasticon Anglicanum." The two mentioned below are out of a set of fifty executed by this artist for a publication known as "The Cathedral and Conventual Churches of England and Wales."

1. Canterbury Cathedral (after Thomas Johnson), Ely Cathedral, both good impressions (2), 12s.
2. West Prospect of the Church of Beverley, South Prospect of York Cathedral, both very fine (2), 16s.

Kingsbury (**Henry**).—This engraver was working in London from 1750 to 1781.

1. Miss Stanley, three-quarter length, in oval, after R. Smith, good, £1 1s.
2. The Countess of Jarnac, dated 1781, fair, 9s.
3. A beggar with a dog, after Kitchingman, 1775, very fine, with large margin, £1.

Kirkall (**Edward**).—Born at Sheffield in 1696; died in London in 1751. This artist worked both in mezzotinto and in *chiaro-oscuro*, and produced some curious effects by employing the two styles on one plate.

1. Apollo and Daphne, a mezzotinto in green, very rare, £1 2s.
2. The bust of Jesus Christ, after Raffaelle (mezzotinto), fair, 4s. 6d.; again, very fine, £1.
3. Æneas and Anchises, from the woodblock by Ugo da Carpi after Raffaelle, dated 1722 (*chiaro-oscuro*), very fine and rare, with large margin, £2.
4. St. Jerome, fine, (*chiaro-oscuro*), 18s.

Kohl (**Andrieas**).—Born in 1624, and worked in Nuremberg; died in 1656.

1. Frederick II., oval, and inscription in frame of ivy-leaves, good impression, £1 2s.

Kohl (**Clemens**).—This artist was born at Prague in 1754; he died at Nuremberg in 1807.

1. Gazerin, Prince de Serge, bust in circle, proof before any letters, 12s.
2. The Astrologer, after Kohl, 1775, fair, 5s. 6d.

Koogen (**Leendert van der**).—Born at Haarlem in 1610, and died there seventy years later. Most of his prints are in the style of Salvator Rosa, and among the best the following have occurred recently for sale:

1. Six prints of soldiers, two to each series, and dated 1664-'5-'6, respectively, very fine, with margins, £1.
2. Ecce Homo, 1664, good, 5s.
3. A sacrifice, a tomb close by, good, 6s.

Krug (Ludwig).—Born at Nuremberg about the year 1450. This artist is sometimes called the "Master of the Pitcher," from the way he marked his plates—"krug" signifying a pitcher.

1. Adoration of the Kings, fine and scarce, £1 2s.
2. Two naked women, scarce, 16s.
3. The Nativity, fine, but cut, 14s.
4. The Nativity, Virgin and Child (undescribed), and the two women (3), very fine, £1 16s.
5. The Wise Men's Offering and the two women (2), fine and rare, 16s.

Kyte (Francis).—An English mezzotinto engraver, who was living in 1733. Having been detected in some coining experiments, Kyte was, in the year 1725, put in the pillory. After that year he Latinised his name, and styled himself Milvius.

1. Portrait of Countess Godolphin, after Kneller, fine, with very good margin, £4 4s.

CHAPTER XXV.

LABACCO TO LUYKEN.

Labacco (**Antonio**).—An architect at Rome, who was living in 1558. All his prints relate in some way to architecture. They are seldom met with, and are rarely of any pecuniary value.

1. A section of Sangallo's design for the Church of St. Peter at Rome, good, 12s.

Laer (**Peter de**).—Born at Laaren in 1613; died at Haarlem in 1673. Laer is also known by the name of Bamboccio. His rarest print is that of a blacksmith shoeing a mule, which, if a good impression, is worth about £2. He etched several plates from his own designs, among which are the following:

1. Horses and other animals (9), fair, 9s.
2. Set of horses (6), very fine, with large margin, 15s.; the same, 12s.
3. Horses and other animals (8), good, 15s.
4. A blacksmith's shop, fair, 4s. 6d.

Lafreri (**Antoine**).—Born at Salino in 1512; died there in 1580. This artist was a dealer in prints at Rome. Among his own productions may be noted:

1. Giovanni de Velleta, Grand Master of the Knights of Malta, bust in armour, proof before the address, but with the engraver's name, 15s.
2. Jupiter Slaying the Giants, after Raffaelle, proof, £1 3s. 6d.

Landseer (Sir Edwin, P.R.A.).—The youngest son of John Landseer, A.R.A.; he was born in London in 1802, and died there in 1873. This artist—the most famous animal painter this country has produced—etched a few plates as under:

1. The set of etchings, seventeen in number, comprising Low Life, the Beggar, the Mountain Torrents, the Eagle, Woburn Abbey Game Cards (2), the Sweeps Riding a Horse and the others, all proofs on India paper, £4 12s. 6d.
2. Two etchings of dogs, presented to "John Thomas Smith," with the artist's autograph, £3 15s.

Lanfranco (Giovanni). — This artist, called also Cavaliere Giovanni di Stefano, was born at Parma in 1581, and died at Rome in 1647. Lanfranco is celebrated as a painter.

1. The Triumph, two of the Evangelists from his designs (3), fair, 8s. 6d.
2. The Emperor and his Soldiers, very fine and rare, with margin, £1 5s.

Langley (Thomas).—This artist, about whom but little is known, is supposed to have resided in London for some years, and to have died there in 1750. His plates relate to antiquities and architecture. The following, however, is by him:

1. A Gay Young Gentleman in Conversation with Death, after J. Lyons, good, 12s. 6d.

Langot (François). — A French engraver, who, according to Bryan, was almost exclusively employed in copying the prints of other masters. He was living about 1650.

1. Estienne Chevalier, Seigneur de Vignan, very fine impression of a rare print, £1 10s.; the same, a fair average impression, 8s. 6d.; the same, fine proof, before the engraver's name, extremely rare in this state, £2 10s.

Larmessin (Nicolas de).—A French engraver, who was born in Paris in or about 1640. He died there

in 1720. One of the greatest difficulties which besets the collector is to distinguish the prints of this artist from those of Nicolas Larmessin the younger and *his* son Nicolas. Some specimens are not assignable with any certainty, and the common practice appears to be to place all the prints together.

1. Françoise Louise de la Baume le Blanc, Mistress of Louis XIV., three-quarter length, in an oval, very fine, £5 5s.
2. Louis Cinquiesme, Dauphin de France, half length, very fine, £4 10s.
3. Maria Leczinski, Qneen of France, after Vanloo, whole length, fine, £1 16s.
4. The Virgin and Child and St. George and the Dragon, both after Raffaelle, fine proofs, £1 18s.
5. Claude Hallé (painter), after Le Gros, fine, £1.

Laroon (**Marcellus**).—This artist, called also "Old Laroon," was born in Holland in 1653; he died at Richmond in 1702. Most of his plates are etchings of Boors, after the manner of, but inferior to, those of Ostade.

1. Two views of a fawn carrying the infant Bacchus on his shoulder, etchings on one sheet, very rare, £2.
2. The Coronation Procession of William and Mary, on one sheet, fine and rare, £1 10s.

Lasne (**Michel**).—Born at Caen, in Normandy, in 1595; died at Paris in 1667. He marked his plates either with his name in full or with his cipher ML.

1. Joannes Maria de Treslon, ætat. 52, 1647, praying before a Crucifix, folio, rare, £1 11s. 6d.
2. Jean Louis de la Vallette, Duc d'Esperon, three-quarter length, in armour, fair impression, 10s. 6d.
3. The Visitation of the Virgin, after Caracci, fine, £1.
4. Ecce Homo, after Titian, a very good impression, white margin, £1 15s. 6d.

Laune (**Etienne de**).—Born at Paris in 1518; died at Strasbourg in 1595. His prints are very small, but exceedingly numerous.

1. Design for a mirror, with the subject of Medea Restoring Aeson to Youth, in an oval cartouche, very rare, £2 10s.

2. A similar design, with the death of Julia, the daughter of Titus, very rare, £2 10s.
3. The Brazen Serpent, after Cousin, a large print, rare, with slight margin, £1 10s.
4. The Twelve Months, a series of circular prints, very fine and rare, £2 17s. 6d.

Laurent (Pierre).—Born at Marseilles in 1739; died at Paris in 1809.

1. Friezes from Polidoro (3), dated 1635, fair, 11s.
2. The Shepherdess, after Berghem, fine, with margin, 9s.
3. Two landscapes, after Dietrichi (2), fair, 8s.
4. View of Mondragon in Dauphiné, after De Loutherbourg, fine, 17s.

Laurie (Robert).—A mezzotinto engraver, who was born in London about the year 1740; he died about the year 1800. His best prints are undoubtedly his portraits, which, if in good condition, and early impressions, readily realise two or three guineas each by auction.

Lautensack (Hans Siebald).—A German painter and engraver, who worked at Vienna, and latterly at Nuremberg. He was born at Bamberg about 1507, and died about 1560. His style greatly resembles that of Altdorfer.

1. Hans Siebald Lautensack, square, three-quarter length, holding glass in left hand, on which is date 1554, brilliant impression, £2 2s.; again, 18s. (This portrait is sometimes described as of an unknown name, and is so described by Bartsch).
2. George Roggenhach, jurist in Nuremberg, engraved 1554, half length, seated, fine, with large margin, £1 1s.
3. Jerome Schurstâb, very fine, and extremely rare, £2 2s.
4. The Temptation in the Wilderness, good, 14s.
5. Public Games, exceedingly rare, a fine impression, with slight margin, £4 10s.
6. The Standard-bearer (a woodcut), fine, £1 5s.

Le Bas (Jacques Philippe).—A French engraver, who was born at Paris in 1707, and died there in 1783.

His plates are very numerous: the best among them are David Teniers and his Family, The Works of Mercy, The Prodigal Son, and a Flemish Festival, all after Teniers; in fact, his best prints are after that Master.

Le Blon.—*See* **Blon (James Christopher le).**

Le Brun (Gabriel).—This artist was the brother of Charles le Brun, the celebrated French historical painter, and was born at Paris in 1621; he died there about 1660.

1. Cain and Abel, the Satyr's Family, and five other etchings by this artist, fair, 14s.
2. The Twelve Apostles, after Charles le Brun (12), fair, 16s.
3. Portrait of Fevret de St. Mesmin, 1657, good, with margin, 12s.

Leno (Bernard). — Born in London in 1680; died there in 1740. This artist was the son of Bernard Leno, a mezzotinto engraver, who died in 1725.

1. William and Mary, 12mo, mezzotinto, proofs and letters; the same (small ovals on the same plate); ditto, on horseback, proof (6), fair, 18s.
2. Tobit and the Angel, fine; Mary Magdalene's Tomb, rare (2), 18s.
3. Vertumnus and Pomona, fine and very rare; Rinaldo and Armida, after John Vaart (2), 12s.
4. Five different landscapes, one an etching, and all in good preservation, fair average specimens (5), £1 6s.
5. Cupid and Psyche, after Vandyck; the Judgment of Paris, after Lely (2), both brilliant impressions, £1.
6. The Roman Charity, after Kersaboom, very fine, and a brilliant impression, 17s. 6d.

Leoni (Ottavio).—Born at Rome about 1580; died there in 1630. Though chiefly celebrated as a portrait painter, he executed about twenty plates, among which are:

1. The portrait of Guercino, good and scarce, £1 1s.
2. Eques Joseph Cæsar Arpinas, pictor, 1612, fair average impression, 13s.

3. Antonius Barberinus, 1625, good, with margin, 17s. 6d.
4. Ottavio Leoni, after himself, 1625, fair, 9s.
5. Antonius Tempesta (painter), 1621, good, with slight margin, £1 2s. 6d.

Le Sueur (Nicolas).—Born at Paris about 1690; died there in 1764. His best prints are those which he executed for the Crozat Collection, especially those after Goltzius.

1. The Rape of Europa, after Farinati, in *chiaro-oscuro*, two plates, fine, with large margin, £1 14s.
2. The Egyptians Drowned in the Red Sea, after Penni (*chiaro-oscuro*), fine and rare, £1 1s.
3. The Death of St. Francis Xavier, fair, 8s. 6d.
4. The Virgin on a Throne, after Pietri, fair, 8s.
5. The man and a lion, after Perizzi, fine, with margin, 15s. 6d.

Leu (Thomas de).—Born at Paris in 1562, and worked at Paris and Amsterdam; died about 1620. This artist engraved a large number of portraits and other subjects.

1. Mary, Queen of Scots, oval, twenty Latin verses beneath, very fine and scarce, £5 5s.; again, good, £2 2s.
2. Henri de Lorraine, Duc de Guise, three-quarter length, in small oval, very fine, £4.
3. Henri de Lorraine, Duc de Bar, three-quarter length, in oval, fine, £3 7s.
4. Pierre Arlensis de Scudalupis, three-quarter length, in oval, good, £2.
5. Catherine de Bourbon, Duchesse de Bar, three-quarter length, in an oval, verses in French beneath, a beautiful engraving, £6 6s.
6. Catherine de Medicis, wife of Henry II. of France, French verses beneath, £2 2s.
7. Charles IX., bust in small oval, four lines beneath, very fine, £5 10s.
8. Francis I., King of France, brilliant impression, £2 16s.
9. Henry IV., King of France, three-quarter length, in oval, with French verses beneath, very fine, with good margin, £3 7s.
10. Louis XIII., as an infant, after Blasmez, verses beneath, £2; the same, as a boy in armour on horseback, with crown and sceptre, verses beneath, a very rare print, £5 10s.

Leyden (**Lucas van**).—Born at Leyden in 1494; died there in 1533. This extraordinary artist (also known as Jacoby) was an expert engraver at nine years of age, and much the superior of Albert Dürer in composition, even at that early age. Good impressions of his prints are very rare, and proportionately valuable.

1. The Temptation of Adam, a very fine impression, £28; again, fair, £2 9s.
2. Lot and his Daughters, a fine print, in first-rate condition, with large margin, very rare, £161.
3. The Virgin and Child, in a landscape, very fine, with slight margin, £69; again, fine, £4 4s.
4. The Baptism of Jesus Christ, from the retouched plate, fine, £1 3s.; again, 16s.
5. St. Peter and St. Paul, seated, very fine and rare, £11.
6. St. Anthony the Hermit, fine, £5 15s.
7. St. Gerard Segredius, fine, with slight margin, £1 17s.
8. Mars and Venus, brilliant impression, but slightly damaged, £36.
9. The Woman and the Dog, very fine, £6.
10. The Musicians, very fine and rare, £13 15s.
11. Two children holding a blank escutcheon, very fine, with slight margin, £13.
12. Lamech and Cain, 1524, fair, £1 5s.
13. Abraham and Hagar, brilliant impression, £1 10s.; again fair, 12s.
14. Susannah and the Elders, fair, 17s.
15. David Playing before Saul, fine impression, in perfect condition, with margin, very rare, £21 5s.
16. The Triumph of Mordecai, fine, £5 5s.
17. Return of the Prodigal Son, fine and perfect, £12.
18. The Poet Virgil Suspended in a Basket, very fine and clear impression, with margin, £15 15s.; again, £5 10s.
19. The Quack Dentist, fair, but cut and otherwise imperfect, 9s.
20. The Emperor Maximilian I., a reverse copy of the excessively rare portrait, by Lucas van Leyden, executed in 1520, fair, 10s.
21. Cain Killing Abel, 17s.
22. Solomon Adoring the Idols, £2.
23. A young man heading a troop of soldiers, a very rare print, £12 10s.
24. Samson and Delilah, first-rate impression, and very rare, £16.
25. The Adoration of the Magi, fine, £1 5s.

Leys (Hendrik).—A Belgian artist, born at Antwerp in 1815; died there in 1869.

1. Les Archers, good, £1 17s.
2. Luther's House, proof, £1 16s.
3. La Conversation, proof, £2 2s.
4. Sonneurs de Tromp, proof, £1 11s.
5. La Rencontre, Le Chœur, proofs (2), £2 8s.

Lisebetten (Peter van).—Born at Brussels in 1610, worked at Antwerp, and died about the year 1660.

1. View of the Riding-house at Welbeck, with Charles, Viscount Mansfield, and Henry Cavendish, his younger brother, on horseback in the foreground, fair impression, 4s. 6d.
2. James, Duke of Hamilton, three-quarter length, in armour, early state, with large margin, £1.

Little Bernard.—*See* **Bernard (Solomon).**

Livensz (Jan).—A Dutch painter and engraver, who was born at Leyden in 1607; died about 1680.

1. The Virgin and Child, first state, before the initials of Livens, very good impression, £1 9s.
2. The Raising of Lazarus, first state before the name and address, £2.
3. The Raising of Lazarus, second state, with the name and address, a very fine impression, £3 3s.
4. St. Jerome, second state, with the name of Wyngaerde, 15s.
5. St. Anthony, first state before the initials, 17s.
6. Portrait of Ephraim Bonus, a very good impression, £1 11s.; again, fair, 12s. 6d.; again, 4s. 6d.
7. Portrait of Vondel, with verses in Dutch beneath, 7s.
8. Set of small heads (22), some good, 15s.

Lodeycke (Hendrick).—A Dutch engraver, who was working in 1634.

1. The Lutherans at the "Confession of Augsburg," very rare and curious, all the heads are portraits, with reference to names, good, 17s. 6d.

Lodge (William).—Born at Leeds in 1649; died there in 1690.

1. The Monument, "erected in perpetual remembrance of the dreadful fire of London," fine and very rare, £1 1s.

2. Lambeth House, from the River, good, 7s.
3. St. Mary's Abbey, near Yorke, good, 4s. 6d.
4. The Ancient and Loyall Citty of York, fine and very rare, 17s. 6d.
5. The Prospects of Two Most Remarkable Towns in the North for the Clothing Trade, viz., Leeds and Wakefield, on one sheet, fine and very rare, 16s.
6. Illustrations to the "Painter's Voyage of Italy," comprising the five portraits of painters, and the allegorical figure of Painting; also the map of Italy (7), etchings, all good impressions, £1.
7. Views of York, Leeds, Wakefield, &c. (9), very rare, £1 16s.
8. Views of York, Leeds, Wakefield, &c. (9), very rare, £1 9s.

Loggan (David).—Born at Dantzic about the year 1630. He was a pupil of Simon de Passe, and latterly of Hondius; living in 1688, in which year he engraved several views of public buildings at Cambridge.

1. John Goodham Holt, ob. 1659, æt. 12, very rare, a fine impression, £5 15s. 6d.; again, good, £1 5s.
2. Archbishop Laud, after Vandyck, oval half-sheet, fine, £2 3s.
3. Richard Haydock, M.D., folio, good, £1 10s.
4. John Sparrow (Amator Jacobi Behmen), 4to, scarce, £1 9s.
5. Charles II., with lace band and tassels, large oval half-sheet, £1 1s.; the same in armour, folio, a fine proof, £3 13s.; again, good impression, £1 2s.
6. Charles II., with Archbishop Sheldon and the Earl of Clarendon on each side, the Duke of Albemarle beneath, 4to, very rare, £2 2s.
7. George, Duke of Albemarle, in armour, 1661, half-sheet, a very fine impression, £21; again, good, £1 19s.
8. Sir Thomas Isham de Lamport, Bart., after Lely, half-sheet, mezzotinto, rare, £1 11s. 6d.
9. Robert Stafford de Bradfield in Comitatu Berks, Armiger, proof before the name of the engraver, very fine, and rare in this state, £10.
10. Sir Grevil Verney, Kt., with coat of arms beneath, large half-sheet, exceedingly fine impression, £12.
11. Peter Gunning, Bishop of Ely, very fine, £2 6s.
12. Gilbert Sheldon, Episcopi Londinensis, oval, very rare, a brilliant impression, £15 15s.
13. Dr. Isaac Barrow, folio, proof before the arms were introduced, or any inscription, very rare in this state, £12.

14. Sir Henry Blount (traveller), 1679, folio, rare, £4 4s.; again, fair impression, 19s.
15. Edward Waterhouse, a curious proof before the inscription round the oval or name of engraver, £2 5s.; again, a fine finished proof, £1 14s.
16. George, Earl of Berkeley, 1679, in his robes, folio, very fine and exceedingly scarce, £14.
17. Francis, Lord Guildford (Lord Keeper), fine, £2 5s.
18. James, Duke of Monmouth and Buccleugh, in an oval of oak leaves, half sheet, most rare and brilliant, £35.
19. James, Duke of Ormond, in an oval of oak leaves, very fine, £4 8s.
20. The Seven Bishops, large half-sheet, very rare, £5 7s. 6d.
21. Michael Boyle, Archbishop of Armagh, scarce, £2 10s.
22. John Dolben, Bishop of Rochester; John Fell, Bishop of Rochester; and Dr. Richard Allestry; called "Chipley, Chopley, and Chepley," proof, excessively rare, £45.
23. William Sancroft, 1680, fine, £1 2s.
24. Seth Ward, Bishop of Salisbury, 1678, scarce, and a good impression, £3 15s.; again, 15s. 6d.
25. Thomas Sanders de Ireton, bust, unfinished proof, £5.
26. Edward Benlowes, small oval, in a sheet containing several views of London and Old St. Paul's, £1 7s.
27. John Bulfinch (printseller), 8vo, rare, £2.
28. Mother Louse, of Louse Hall, with twelve lines beneath, an exceedingly fine impression, £8 10s.
29. Sir Giles Strangeways, proof before the arms and any letters, very fine, £10 10s. (The finished print is very scarce.)
30. Archibald, Earl of Argyle, first state before the inscription round the oval, fine and rare, £1 1s.; the same, brilliant proof before any letters and before the arms, very rare in this state, £9.

Loir (Alexis).—Born at Paris in 1630; died about 1713. Among his prints may be noticed:

1. Venus Appearing to Æneas, after Poussin, good, with wide margin, £1.
2. Time Discovering Truth, after Rubens, fair impression, 8s.
3. The Virgin and Child, after Loir, fine, with margin, £1 2s.
4. The Holy Family, after Loir, fair, 12s.

Loli (Lorenzo).—A painter and engraver, who was born at Bologna about 1612; he died there about the

year 1670. His style resembled that of Guido, but his plates are much inferior.

1. The Arms of Guasta Vilani, fair, 7s. 6d.
2. Andromeda, after Sirani, very fine, with large margin, £1 5s.
3. St. Jerome, after Sirani, good, with margin, 18s.
4. The Sleeping Cupid, in an oval, good, 8s.

Lombart (Peter).—Born at Paris about 1610; studied under Simon Vouet, and subsequently came to England, where he worked for the booksellers; died in or about the year 1680.

1. Charles I., on horseback, page holding his helmet, after Vandyck, good, £1 8s.
2. Brian Walton, Bishop of Chester, fine, £2 5s.
3. Oliver Cromwell, with page, half length, in armour, 16s.
4. Sir Samuel Morland, after Lely and Sir John Ogilby, after the same (2); both very good impressions, 17s. 6d.
5. The set of prints, after Vandyck, known as the Countesses, among whom are Elizabeth, Countess of Devon; Elizabeth, Countess of Castlehaven; and others (10), fair impressions, and perfect, with margins, £4 4s.
6. A similar set (10), and in addition the portraits of Henry, Earl of Arundel, half length, in armour, and Philip, Earl of Pembroke, half length, with sword and scarf, all very good, with fair margins, £8 8s.
7. Robert Walker, fair impression, 14s.
8. De Launay, Maréchal Des Humières, by Luhin, proof, 11s.

Lorenzini (Giovanni Antonio).—Born at Bologna in 1665; died in 1740. This artist's prints number about eighty, among which may be mentioned the following:

1. The Holy Family, after Da Vinci, two impressions, one before the engraver's name, good, 19s.
2. The Virgin Carried to Heaven by Angels, very fine and rare, £2 2s.
3. St. Dominick Ascending to Heaven, after Guido, good, with slight margin, £1 5s.
4. Venus and Cupid, after Cignani, fair, 12s. 6d.

Lorraine (**Claude Gélée**).—This celebrated landscape painter was born at Champagne, in Lorraine, about 1600. He died in 1682.

1. The Flight into Egypt, second state, with large margin, £1.
2. The Shipwreck, second state, 18s. 6d.
3. Cattle in Stormy Weather, third state, 8s. 6d.
4. The Shepherd and Shepherdesses in Conversation, second state, fine, £1 1s.
5. The Campo Vaccino, first state, very rare, £10.

Louvemont (**François de**).—A French engraver, who was living in 1680. His works are not very numerous, nor are they of much value. The following are the best:

1. The Virgin and Child, after Poussin, very fine, with large margin, 12s.
2. St. Francis Xavier Interceding, after Ferri, fair, 5s.
3. The Stoning of St. Stephen, after Cortona, fair, 7s. 6d.

Lucensis (**Michel**).—An Italian engraver, living at Rome about the year 1550.

1. Four friezes after Polidoro, one without mark, 16s.
2. The Prophet Ezekiel, after Michelangelo, and the Crucifixion of St. Peter, after the same (2), £1.
3. The Fall of Phaeton, after the same, no mark, 19s.
4. St. Peter Walking on the Sea, the Presentation in the Temple, a nymph and satyr with a Cupid (3), £1 16s.

Lumley (**George**).—An amateur engraver, who was living at York in or about the year 1720. All his prints are in mezzotinto.

1. Thomas Comber, Dean of Durham, proof before any letters, very fine, £1 14s.
2. Lady Mary Fenwick, after Dahl, extremely rare, £1 19s.

Lutma (**Abraham**).—An artist who was living at Amsterdam somewhere about the year 1600. Beyond this nothing seems to be known of him.

1. Paul van Wienen, silver chaser, after his own drawing, fine and rare; Paolo Veronese, in Gothic frame, after Jan Lutma, an etching (2), £1 19s.
2. Portrait of Rubens, after Vandyck, fair impression, with slight margin, very rare, £2.

Lutma (**Janus**).—Born at Amsterdam about 1629. Good impressions of his plates are very rare, and are eagerly sought after.

1. Portraits of Lutma, Vondel, Hooft, and others (5), fair average impressions, 10s. 6d.
2. The Fountain and five landscapes, after Both (6), fair impressions, 12s. 6d.; a similar set, 10s.

Lutterell (**Henry**).—Born in Dublin about 1650. This artist was one of the earliest English engravers in mezzotinto. His prints, when in good condition, are eagerly sought after.

1. Arthur, Earl of Essex, after Lely, fine, with slight margin, 19s.; the same, an unfinished proof, £2
2. Charles II., after Lely, oval 4to, mezzotinto, fine and rare, £1 13s.
3. Mr. — Cooling, in a gown, with wig and laced cravat, square, half-sheet, mezzotinto, very rare, £2 16s.
4. Oliver Plunket, Bishop of Armagh, 8vo, very fine and rare, £5 7s. 6d.

Luyken (**Jan**).—Born at Amsterdam in 1649; died in 1712. This artist was a pupil of Martin Zaagmoelen. His prints are very numerous.

1. The Massacre of St. Bartholomew, on two sheets, with Dutch inscription below, very rare, £2 15s.
2. The Murder of Prince William of Orange, 1584, after de Hoge, fair, 13s.
3. A collection of sacred and other subjects, proofs (57), £1.
4. Subjects from the Old and New Testaments, proofs (73), £1 13s.
5. A series of larger Scriptural subjects, some of them proofs (94), £1 19s.

CHAPTER XXVI.

"MA" (MONOGRAM) TO MYRIGINUS.

"MA" (Master of the Monogram).—*See* **Master of the Monogram "MA."**

MacArdell.—*See* **Ardell (James Mac).**

Mair (Alexander).—A German engraver, who was born somewhere about the year 1560. He is described by Bryan as living in 1620. His prints are rare.

1. A frontispiece, with arms resting against two columns, on copper, very fine and exceedingly rare, £12 12s.; again, a fair impression, no margin, £2.
2. Plan of the City of Augsburg, woodcut, good, £1 5s.

Mair (Nicolaus Alexander). — An old German engraver, who flourished about the year 1500. This artist is said by some, though perhaps erroneously, to have been the inventor of engraving in *chiaro-oscuro*. His prints are not often met with, and usually command high prices.

Maître (Le, à la Navette).—*See* **Master of the Shuttle.**

Maître (Le, aux Bourdons Croisés).—*See* **Pilgrim (John Ulric).**

Major (Thomas).—A famous English engraver, who was born in 1720 and died in 1799. The following are among his productions:

1. South view of Westminster Abbey and dormitory, after W. Courtenay, fair, 4s. 6d.
2. Cardinal Pole, good impression, with slight margin, £1.
3. View of a seaport, after Claude, fair, 4s.; again, brilliant impression, with large margin, £2 5s.
4. View near Haarlem, after Van der Neer, good, 18s.

Mallery (Carel van).—Born at Antwerp in 1576; died there in 1648. This artist's prints are very numerous, and some few of them are of considerable rarity.

1. William Barclay, ætat. 53, 1599, in a border composed of coats of arms, very fine and scarce, £1 10s.
2. The Adoration of the Magi, fair, 4s. 6d.
3. Four plates of the Miller, his Son, and the Ass (the scarcest of the artist's prints), fine impression, but margin cut, £1 5s.
4. The History of the Silkworm, after Stradan (6), fair, 14s.

Mannl (Jacob).—A German mezzotinto engraver, who was born at Vienna about the year 1695. He was instructed to engrave all the pictures presented by the Archduke Leopold to the Imperial Gallery, but had only completed thirty-one of them at the time of his death. All these prints have become excessively rare.

Mantegna (Andrea).—Born at Padua in 1431; died at Mantua in 1506. Though chiefly celebrated as a painter, this artist worked some very fine plates, among which may be mentioned the following:

1. The Scourging of Christ, very fine and rare, £5 17s. 6d.; the copy with variations, £1 5s.; again, brilliant impression, £21.
2. The Burial of Christ, exceedingly rare, and a choice impression, £16 16s.; an ancient copy of the same, reversed, very fine, £7; the same subject, differently composed, and numbered 3 in Bartsch, fine impression, £2 15s.
3. Christ Taken from the Cross, very rare, but damaged, £7.
4. Descent of Christ into Hell, very fine and rare, £12; the same, fine, £4 10s.; again, £1 6s.
5. Christ Standing Between St. Andrew and St. Longinus, very rare, £2 2s.

6. The Virgin and Child, second state, good, £1 18s.; the same, second state, with the glory round the heads, brilliant, £10 10s.
7. The Triumphs of Cæsar, three separate prints, fine, £3 10s.; again, indifferent, 3s. 6d.
8. Hercules and Antæus, very choice impression, £5 5s.; the same, exceedingly fine, £12 12s.
9. The Wine Press and Silenus (2), very fine and rare, £3 3s.; again, indifferent impressions, 4s. 6d.
10. Hercules Fighting the Serpent, inscribed "Divo Hercvli in Victo," brilliant impression, in perfect preservation, £30 10s.
11. Dance of four Nymphs, cut at top and bottom, £2 5s.
12. Combat of Marine Gods, fine and scarce, £3 7s.

Mantovano or **Mantuano.**—*See* **Ghisi.**

Maratta (**Carlo**).—This artist was born at Ancona in 1625, and died at Rome in 1713. His works are by no means numerous, as he confined most of his attention to paintings. Among his etchings may be mentioned the following:

1. Birth of the Virgin, Virgin and Child, with St. John, Christ and the Samaritan woman, after A. Caracci, two impressions, one a proof, before any inscription (4), £1 5s.
2. The Martyrdom of St. Andrew, fine, Christ and the Woman of Samaria, 18s. 6d.

Marc Antonio.—*See* **Raimondi** (**Marc Antonio**).

Marco da Ravenna.—*See* **Ravenna** (**Marco da**).

Marelli (**Andrea**).—An Italian engraver, who flourished about the year 1570. His prints are scarce.

1. The Bark of Giotta, dated 1567, good, £1.
2. A composition of many figures, engraved at Rome in 1572, in commemoration of the visit of the Pope to Venice, height 20½in., width 14⅝in., a good impression, £2 2s.

Mariette (**Jean**).—Born at Paris in 1654; died there in 1742. His plates are numerous, consisting for the most part of frontispieces and book ornaments.

1. The Finding of Moses, after Poussin, fine, with margin, 11s.

2. The Virgin Enthroned, with St. John and St. Catherine, after Annibal Caracci, fine, with margin, 15s.
3. Christ Curing the Halt, after Corneille, good, 12s.; again, very fine, with slight margin, £1 1s.

Marmion (Sir Edmund).—A famous designer and engraver, who flourished during the reigns of Charles I. and II. The print mentioned below is the scarcest of this artist's productions, but any example by him is of value.

1. George Tooke, of Popes, in Hertfordshire, in half armour, an etching, 4to, fine impression of an excessively rare print, £26 5s.

Marshall (William).—An English engraver who flourished between the years 1591 and 1649. His best prints are portraits, most of which he executed as frontispieces for books.

1. Vera Effigies Doctissimi Viri, Thos. Taylor, Sacræ Theologiæ Doctoris, ætat. suæ 56, writing in a hook, four Latin lines at bottom, fine and very rare, £2.
2. The most illustrious, &c., Gustavus Adolphus, Natus Nov. 30, Anno 1594, in armour, fine, and very rare, £5.
3. Sir Francis Bacon, engraved in 1640 for his "Advancement of Learning," half length, seated, fair impression, 14s.
4. Ferdinand Alvarez de Toledo, bust in armour, fair, 12s. 6d.
5. Sir Thomas Fairfax, equestrian portrait, fair, 12s.; the same, fine, £1 1s.
6. William Lilly, astrologer, three-quarter length, seated, 1602, good, £1 5s.; the same, very fine, £1 15s.
7. Robert, Earl of Essex, three-quarter length, holding baton, ten lines beneath, fair, 11s.
8. William Shakespeare, from his poems, 12mo, exceedingly scarce and fine, £6.
9. William, Earl of Stirling, ætat. suæ 57, in an oval of laurel, very fine, and exceedingly rare, £35; the same, when Sir William Alexander, 1616, with motto, oval, 12mo, exceedingly rare, £25.
10. Henry Welby, of Lincolnshire, sitting at a table, 4to, rare, £1 15s.
11. Joannes Banfi, ætat. 78, 1646, in oval, 4to, fine, and very rare, £12 12s.

12. William Hodson, of Peter House, 12mo, fine, 18s.
13. Vera effigies religiosæ dominæ, Margaritæ Smith (Lady Herbert), angels suspending a crown over her head, four English verses, 4to (oval), described in the catalogue as very fine and unique, £26 5s.
14. Elizabeth, Countess of Huntingdon, 4to, fine and scarce, £3 10s.
15. Archbishop Land, fair impression, but cut, 9s.
16. John Milton, with Greek inscription, very fine, £1 1s.
17. Sir John Suckling, ætat. suæ 28, in wreath, eight lines below, fine impression, £1 8s.
18. John Dayes, 1591, ætat. suæ 18, eight lines by Isaac Walton, with his emblem, brilliant impression, £6 6s.

Masson (Antoine).—Born at Loury, France, in 1636; died in 1702. This artist was a portrait painter, but is principally celebrated for his engravings, which are executed with masterly skill.

1. Peter Dupuis (painter), three-quarter length, in fur cap, verse beneath, £1 10s.
2. Henri de Lorraine, half length, very fine, £4 4s.
3. Peter Dupuis (antiquarian), three-quarter length, in oval, brilliant impression, before the name of Dupuis, &c., £15 15s.
4. Marie de Lorraine, Duchess de Guise, the fourth state with the word "Roma," and a rabbit (there are five states altogether), fine, £1 1s.
5. Louis, Duc de Vandosme, three-quarter length, in large oval, £2 5s.
6. Marquis de St. André, Madame de Guise, with the rabbit (2), fair, 12s. 6d.
7. Louis XIV., after le Brun, good impression, 17s.

Master of the Anchor.—The Master of the Anchor, one of the old masters of the German school, is so called on account of the monogram which appears on the prints usually ascribed to him. This monogram is composed of an anchor and the two letters "B" and "R." Not a conjecture can be formed as to who this engraver really was. It is almost unnecessary to say that prints by the "Master of the Anchor" are exceedingly scarce and valuable. Bartsch (vol. vi., p. 394) describes five pieces, which are the only ones ascribed to the artist. An impression of "The Woman Taken in Adultery"

recently sold by auction for £5 5s., but it was not a good one. Five or six times that amount would be nearer the mark for a brilliant impression of any one of the prints. The other examples are:

1. The Adoration of the Kings.
2. St. Margaret.
3. The Virgin and Child (there are two prints answering to this description: in the first the Virgin presents a rose to the Infant Christ with her right hand; in the second, an apple with her left hand).

Master of the Bird. — *See* **Porta (Giovanni Battista del).**

Master of the Boccaccio.—An unknown artist. In the edition of Boccaccio's work "De Casibus virorum et fœminarum illustrium," published in folio at Strasburg in 1475, appear nine engravings, which are described as being superior to anything of the kind which had hitherto been attempted, even by such masters as Martin Schongauer or Israel van Meckenen. The unknown artist, whose talent failed to preserve his name, is called the "Master of the Boccaccio."

Master of the Caduceus.—*See* **Babylone (Francis de).**

Master of the Candlestick.—*See* **Hopfer.**

Master of the Crab.—Probably Frans Crabbe, a Flemish painter who was living in 1500, and who died at Mechlin fifty years later. There are fifty plates by this artist, all of which are scarce, and consequently valuable.

Master of the Days of Creation.—An unknown artist, and so called because his only known work consists of seven plates, representing the different stages of the Creation. He lived probably about the year 1480. These seven prints are so rare as to be practically unprocurable.

Master of the Die. — An unknown artist, who flourished about the year 1532, and so called because

some of his prints are found marked with a small cube or die. Tradition preserves the name of Beatricius, but nothing is known with certainty about him.

1. The Annunciation, Assumption of the Virgin, St. Roch, (3), £1 15s.; the Assumption only, proof before the monogram, 10s.
2. Apollo and Marsyas, before the address; Sacrifice to Priapus, first and second states, &c. (6), £1 1s.: Apollo and Marsyas, first state, £1 13s.
3. Subject from the History of Psyche, proof; Feast of the Gods, &c., fine (7), £1 3s.
4. The History of Cupid and Psyche, from Apuleins, curious copies (28), £5 11s. 6d.
5. The History of Apollo and Daphne (4), 12s.; the same, first state (4), £4 4s.
6. Joseph Relating his Dream, 10s.
7. The Coronation of the Virgin, second state, fine, 14s.
8. Envy Chased from the Temple of the Muses, after Peruzzi, 7s.
9. The Chariots of Apollo and Venus, after Raffaelle, £2.
10. A Sacrifice to Priapus, first undescribed state, and second state with the alteration in the principal figure (2), £1 12s.
11. Cupids Playing, after Raffaelle, £1 2s.
12. Three Cupids Playing with an Ostrich, 11s.
13. Frieze with the Triumph of Love, 10s.
14. Æneas Carrying his Father Anchises from Burning Troy, after Raffaelle, 8s.
15. The Victory of Scipio and Syphax, 15s.

Master of the Initials "E. S." or of 1466.—Up to a recent date this artist was looked upon as being the earliest engraver who marked his plates with a date; but this opinion is no longer held. Willshire, in his work on "Ancient Prints," observes that he must be regarded as the first of the fine workers among the early German engravers, and that his true name was probably Stechin or Stern. He engraved many Biblical subjects, and a set of the letters of the alphabet, the latter of which are particularly scarce and valuable. None of the artist's prints are to be procured, however, except at rare intervals, and on payment of sums ranging

from £10 to £300 or £400. In 1872 four playing cards of this master realised no less than £270, and they would bring more at the present time.

Master of the Monogram "BM."—An unknown artist who seems to have placed the signature of Martin Schongauer on his own work, doubtless with the object of deceiving the purchasers. Examples of his skill are exceedingly scarce, and when met with command high prices. A short time ago, a fair example of the "Virgin and Child," by this master, brought £15 15s. by auction.

Master of the Monogram "CB."—Nothing is known of this artist with certainty, and specimens of his work are seldom met with. He was, however, working from 1500 to 1550 at Augsburg, with the Hopfers, and by many is supposed to have belonged to the same family.

Master of the Monogram "FG."—This artist, whoever he was, was working in the year 1537, as a print of his representing Mutius Scœvola in the tent of Lars Porcena bears that date. An indifferent impression recently sold for £4 4s.

Master of the Monogram "MA."—An unknown artist, who was working in Germany in the year 1492.

1. The Descent of the Saviour into Limbo, fine, but cut, £2.

Master of the Monogram "MW."—Artist unknown.

1. Friezes of ornaments, scarce, but in bad condition, 15s.

Master of the Mousetrap.—This artist, so called from his method of marking his prints, was a German engraver who flourished in or about the year 1530. His name is supposed by some to be Nadat, and by others Dati, but nothing of him is known with any certainty. Specimens of his work, which are very limited in number, are exceedingly rare. (*See* NADAT.)

Master of the Pitcher.—*See* **Krug (Ludwig).**

Master of the Shuttle, or **of the Navette** (as he is styled by French collectors).—An unknown artist, eighteen of whose prints are described by Bartsch, vol. vi., p. 90. These are very scarce, as witness the following prices:

1. Christ on the Mount of Olives, fine, £12.
2. The Betrayal of Christ, good impression, but cut, £26 5s.; the same, another good impression, but inferior in this respect to the last, £17.

Master of the Star.—Of the birth-place and period of death of this engraver, no details have come to us, though he perhaps belonged to the more important of the Dutch or Flemish masters of the beginning of the sixteenth century. He is remarkable from the circumstance of nearly always placing the date of the year, and sometimes that of the month and day, on the work he executed. His plates are marked with the initials "D. V." on either side of a star. The prints of this artist, whose real name was probably Theodoric van Staren, are very rare.

Master of the Unicorn.—*See* **Duvet (John).**

Master of "W."—Probably one Wenzel von Olmutz, or perhaps Michael Wolgemut. Prints marked with the "W" are sometimes, but not often, met with. They invariably bring high prices.

Master of 1466.—*See* **Master of the Initials "E.S."**

Matham (Adrian).—Probably of the same family as the other artists of the same name. He was born at Haarlem about the year 1600, and his prints are frequently met with; but they do not exhibit any great amount of merit, and their value is small.

Matham (Jakob).—Born at Haarlem in 1571; died in 1631. This artist was the stepson of Henri Goltzius, by whom he was instructed in the art of engraving. Some of his best examples are after the works of his master.

1. The Crucifixion, after Dürer, fair impression, £1 5s.
2. Henry Goltzius, bust in oval, 1617, very fine, £1 15s.
3. Pope Leo XI., three-quarter length, in cap and papal robes, fair, 12s. 6d.
4. Cornelius Ketel, ætat. 48, holding a gohlet, fair impression, 19s.
5. Sir John Webster, after Jansen, folio, fair, 16s.; the same, fine proof before any letters, £2 12s. 6d.; the same, ordinary impression, 8s. 6d.
6. The Temptation, with margin, 11s.
7. Satyrs Contemplating the Beauty of Venus, with large margin, and perfect, £1 17s. 6d.
8. Vincent Jacohson, wine merchant of Amsterdam, after C. Ketel, fine, £1 14s.

Matham (Theodore).—Born at Haarlem in 1572; died about 1670. This artist worked in Holland and at Rome, and is chiefly celebrated as a painter. He was the son and pupil of Jakob Matham.

1. Catherine Charlotte, three-quarter length, in oval, fair, 7s. 6d.
2. William Wolfgang, Count Palatine of the Rhine, three-quarter length, in a skull cap, £1.
3. Reinjer Paav, President over Holland, half length, seated in an arm-chair, very rare, £2 10s.
4. Philip William, Count Palatine of the Rhine, three-quarter length, in large oval, 14s.
5. Cornelius de Witt, three-quarter length, in oval, 12s.
6. William Perkins, oval, folio, proof, £1 5s.

Matsys (Cornelis).—A French engraver, born about 1500, and who was living in 1560. He sometimes signed his plates Corn. Met. His prints, which number close upon ninety, are scarce, and generally command good prices.

1. Henry VIII. of England, in a cap and feather, 1544, three-quarter length, fine and extra rare, £3 3s.; the same, fine impression, £3.
2. David and Bathsheba, fine and rare, £1 5s.
3. Venus and Vulcan, fine and rare, £1 15s.
4. The Death of Cleopatra, 1550, very fine, and rare, £2 18s.; again, good impression, but cut, 18s.
5. Judith with the Head of Holofernes, good, £1 15s.

Mazzuoli (Francesco).—This artist, who was also known as Parmigianino, was born at Parma in 1504. He

was one of the most gifted of the Italian painters, and his few prints, nearly all of which are mentioned below, are also remarkably fine. Parmigianino spent all his money and most of his time in the pursuit of the "philosopher's stone," and died of disappointment at Casale in 1541, at the early age of thirty-seven years.

1. Judith, original, and an etching of the same in a reverse direction, very fine, £4; the same, an original, fair, £1; the same, first state, with the fold of drapery falling over the right shoulder, white, very fine, £5 5s.
2. The Annunciation, second impression, fair, 8s.; the same, first state before the retouch, 15s.
3. The Nativity, two impressions of the original and two ditto of the copy, all fair specimens, £1; the same, first and very rare state, before the shading on the back of the shepherd, very fine, £3 10s.
4. The Madonna and Child, good, 15s.; the same, first, second, and third states (3), £2 10s.
5. The Burial of Christ, first impression, 17s.; the same, second impression, 5s.; the same, first state, before the shadows on the thigh of the Saviour, very fine and rare, £6 10s.
6. The Resurrection, original and copy, very fine, £3 3s.; the same, first state, exceedingly fine, £7 7s.
7. The copy of the last by Bonasone, good, £1 4s. (the authenticity of this is doubtful, as if the copy had been genuine it would probably have sold for £10 at the least).
8. St. Peter and St. John Healing the Cripple, second impression, very rare, £1 10s.; the same, first state, before the letters on the base of the pillar, excessively rare, £15.
9. St. Thaïs, first and second impressions, very fine and rare, £8 8s.; the same, the left corner at the top white, superb impression, £12.
10. Cupid Sleeping, very rare, £3; the same, first state, the background above the upper part of the figure white, very rare in this state, £10.
11. The Shepherd's Boy Standing, good, £1; again, fine, £1 11s.
12. The boy sitting and two old men (1), the original and two copies, very fine, £2 16s.; the same, first state, the centre of the boy's forehead white, £3 3s.

13. The Lover and his Mistress, original and copy, £1 11s. 6d.; the same, first state, before lines on the lock of hair above the man's ear, very fine, £4 10s.
14. Astrology, original and copy reversed, good, £1 2s.; the same, first and second states, before and with the retouch, 11s.
15. Study of the Arm of Diogenes (of which there is a print by Caraglio), undescribed and very rare, £3 10s.

Mecarino.—*See* **Beccafumi (Domenico).**

Mecken (Israel van), also called **Israel van Meckenen.**—This artist was born at Munster, in Westphalia, about the year 1440. There are two engravers of this name, father—mentioned above—and son, and it is exceedingly difficult to distinguish between their works. The list mentioned below makes no pretensions to any distinction: the impressions were all fairly good, and in tolerable condition, except where otherwise described.

1. Samson and the Lion, £2 10s.
2. The Decollation of St. John, £2 12s.
3. The Ecce Homo, £2 8s.; again, £4 10s.
4. Christ Bearing His Cross, £2 10s.
5. The Resurrection, £2.
6. The Disciples at Emmaus, £2 5s.
7. The Adoration of the Magi, cut, £1.
8. The Presentation at the Temple, extra rare, £3 3s.; again, before the retouch, £5.
9. The Massacre of the Innocents, extra rare, £6 6s.
10. St. Matthew and St. Simon, extra rare, £5 5s.
11. The Temptation of St. Anthony, £1 10s.
12. The Travellers, £5 5s.; again, good, £1 16s.
13. The Dance of Herodias, £3; again, good, but cut, £1 5s.; again, very fine, but injured, £10.
14. The Guitar Player, £2 15s.
15. The Monk and the Nun, £2 2s.; again, £1 5s.
16. The Falconer, £4 4s.; again, good, £1 10s.
17. The woman with a distaff, £3 3s.
18. Two plates of monkeys, £1.
19. The Two Knights, extra rare, £7 10s.
20. The Card Players, £3 15s. 6d.
21. Design for a Monstrance, £1 10s.
22. St. Thespa, cut from the sheet of four figures, fine impression, £7 2s. 6d.

Meckenen (Israel van). *See* **Mecken (Israel van).**

Meier (Melchior).—An artist mentioned by Bartsch in the account prefixed to his catalogue of M. Rota, p. 256.

1. The Judgment of Midas, 1581, very fine and rare, £2 10s.
2. Apollo and Marsyas, a very rare print, fair impression, £3; again, a fair impression, with slight margin, 13s.

Meissonier (Ernest).—This famous French painter was born at Lyons in 1815, and is still alive. He engraved a few plates, many of which have become rare. Among the best may be noted:

1. Group from Rabelais, one of the first proofs before the plate was cut, very rare, £3 3s.
2. Man seated, smoking, very rare, £4 10s.
3. Officer writing, soldiers standing at table, proof on india-paper, £1.
4. River scene, with a lady and gentleman in a boat rowed by four slaves, a very rare print, £4 10s.

Meldolla (Andrea).—This artist frequently goes by the name of Schiavone, though some authorities believe these to be two distinct persons. He flourished between the years 1540 and 1550. Good specimens of his handiwork are rare, and usually command high prices.

1. Moses and the Burning Bush, good, £1 13s.; the same, first state, before the retouch, very fine, £3 10s.
2. The Adoration of the Shepherds, very fine, with margin, £3 3s.; the same, £1 1s.
3. Christ Healing the Lepers, fair, £1; the same, very fine impression, £4.
4. The Holy Family, with St. Elizabeth and Mary Magdalene, fair impression, 15s.
5. The Holy Family, with an angel bringing flowers, very fine, £5; the same, first state, before the monogram and retouch, £11 11s.
6. Bellona, good, £1 10s.
7. The Judgment of Paris, exceedingly fine impression, with margin, a rare print, £15 15s.; the same, first state, proof before the monogram, margin cut, £14.

8. A young woman writing, fair, 11s.
9. The Miraculous Draught of Fishes, after Raffaelle, first state, before the letters M.A.F., extremely rare, £20.
10. Christ and the Apostles, a set of 21 plates, in the first state, very fine and rare, £17 17s.
11. The Rape of Helen, first state, fair, 15s.; the same, second state, before the inscription on the stone on the left, fair, £1 1s.; the same, third state, with the inscription on the stone, but before the dolphin was introduced in front, fine, £5 5s.; the same, fourth state, with the dolphin, but before the introduction of the arm of the soldier behind the figure carrying Helen, £2 10s.; the same, fifth state, with the arm, very fine, £2 2s.

Mellan (**Claude**).—Born at Abbeville in 1601; died at Paris in 1689. The best example of this artist's skill is that numbered 3 below. The specimen referred to was a bad one; had it been in anything like condition it would have brought several guineas, and if a first-class impression very much more. *See* Anatole de Montaiglon's "Catalogue of the Works of Claude Mellan."

1. Portrait of the engraver, 1635, first state, 15s.
2. Lot and his daughters, fair, 13s. 6d.
3. Rebecca Meeting the Servant of Abraham, fair, 12s. 6d.
4. God Appearing to Moses, first state, before the address *à [Paris. chez Bligny*, very fine, £2 2s.
5. Samson and Delilah, fair, 11s.
6. The Annunciation, first state on vellum, but with the printed inscription "Virgine Christum Concipienti."
7. The Death of Adonis, second state, with the address, fair, 8s.
8. Apollo in the Chariot of the Sun, above, on the right, a ribbon with Latin inscription, fair, 12s.
9. St. Benedict kneeling upon clouds, third state, with inscription, fair, 4s.
10. Christ Praying in the Garden, second state, with the dedication, 5s. 6d.
11. Portrait of Dreux d'Aubray, very fine and rare, £3 3s.
12. Portrait of Louis de Balzac, second state, before the verses, fine, £1.
13. Portrait of Jacques Howel, leaning against a tree, fourth state, with the arms, good, 8s.; the same, very fine and perfect, second state, £1 1s.

Méryon (Charles).—Probably one of the greatest etchers of modern times. He was born at Paris in 1821, and died in the asylum at Charenton about the year 1864. Many good judges of prints are of opinion that ere many years have passed the works of this artist will rank next to those of Rembrandt. Méryon, however, starved in Paris from 1847 almost to the time of his death, and his work was never appreciated during his lifetime. In a fit of despair he destroyed the whole of his copper plates, and most of his prints are now very rare. A good proof will generally bring £5 by auction, and sometimes more. Among his prints may be mentioned:

1. College Henri Quatre (taken from the top of the Pantheon), second state, before the steamer, £3 15s.; the third state of the same, with the steamer, £3 3s.
2. Le Pont au Change, second state (with the balloon), £5 14s.; the third state of the same, with the balloon changed into the crescent moon, £5 10s.
3. La Place de la Concorde, with mad Fantasy on the sky, good, £2 10s.
4. L'Abside de Notre Dame de Paris, 1853, third state, the title re-written, £2 2s.
5. Le Stryge, third state, with the title, no address, £2 10s.
6. Tourelle dit de Marat, with figures in the sky, good, £1 10s.

Meurs (Jacob van).—Born at Amsterdam about 1640; died there in 1702. Besides the two mentioned below, there is another print by this artist which is given in most of the works of reference, but which has not recently been sold by auction. The subject referred to is a portrait of Tycho Brahe, the astronomer, and is usually regarded as one of the best examples of this artist's skill.

1. John Christopher, Comte de Königsmark, half length in armour, with scarf, with inscription, verse in Latin beneath, good, £1 1s.
2. Charles I., in a hat and cloak, oval, after Vandyck, curious and rare proof, £10 10s.

Michel Angelo (da Caravaggio).—This artist must not be confounded with Michelangelo Buonarroti, the famous Tuscan artist. He was born in Milan about the year 1570. Like his namesake, he was celebrated as a painter, and he has left but a very few prints behind him. The one mentioned below was recently sold at Christie's.

1. An old man talking to a woman, marked "Caravaggio F. Roma," 1603, very rare, £3 3s.

Mieris (Frans van).—A famous painter, who was born at Leyden in 1635; died in 1681.

1. Portrait of a man, three-quarter length, cupids holding a crown above his head, proof, £1 5s.

Miller (Andrew).—This artist was a native of Ireland, and was living about the year 1747.

1. Turbutt in the character of Sosia, mezzotinto, fine, 13s.
2. Charles Lucas, M.D., of Dublin, fair, 8s.
3. John Harper in the character of Jobson, good impression, but cut, 8s. 6d.
4. The Archbishop of Tnam (Josiah Hort), very fine impression, £1 1s.

Millet (Jean François).—This artist was born in 1815 at Greville in La Manche, and died in January, 1875, at or near Fontainebleau. Though more celebrated as a painter, he etched a few plates in a masterly manner. Among them are the following, all of which were in the finest and rarest states:

1. La Couseuse, proof on india-paper, large margin, £2.
2. La Batteuse de Beurre, proof, large margin, £3.
3. Allant Travailler, proof before the address, very rare, £10 10s.
4. Les Glaneuses, artist's proof, on green paper, very rare and fine, £5 10s.
5. Les Bêcheurs, proof, £4 10s.
6. La Nonrrice, proof, first state, before the plates were cut, £4 4s.
7. La Cardeuse, superb proof on Japanese-paper, excessively rare, £17.

Milvius.—*See* **Kyte (Francis).**

Mocetto (Girolamo).—Born at Verona about 1450; the date of his death is unknown. This artist, who was chiefly celebrated as a painter, left behind him a few plates which, though not particularly well executed, are nevertheless exceedingly scarce, and much sought after by collectors.

1. Judith, fine and excessively rare, £8; a small copy of the same in the manner of Agostino Veneziano, 12s. 6d.
2. The Baptism of Christ, a fine impression of an excessively rare print, £35.
3. The Calumny of Apelles, rare, £5.
4. Friezes of tritons and sea nymphs (probably by Mocetto), rare, £5.

Modena (Nicoletta da).—Born at Modena about 1460; living in 1615. *See* Bartsch, vol. xiii., p. 254.

1. Jupiter and Leda, very fine, and extra rare, £13.
2. Orpheus Charming the Animals with His Music, fine and very scarce, £2 10s.
3. St. Catherine, the artist's name to the right at the foot of a column, size 5⅞in. by 4in., very fine, £7 7s.
4. St. George, full length, in armour, the artist's name in the corner at the right hand top of print, size 5⅝in. by 4in., fine and very rare, £13 10s.
5. A winged female, seated, size 5⅝in. by 3⅝in., £7.
6. An allegory, with Vulcan and Venus, size 5⅞in. by 8¼in., fine and very rare, £7.

Molyn (Peter, the elder .—A painter of repute, who was born at Haarlem about the year 1600. The few prints he executed are signed with his name, and are consequently easy of identification.

1. A set of four landscapes, with figures (1626), the only etchings by this master, very scarce, £1 10s.
2. Another set of the four landscapes, signed "P. Molyn, fecit 1626," very good impressions, with margin (a complete set not often met with), £2 2s.

Molyn (Peter, the younger).—This artist, son of the preceding, was an excellent painter. He was convicted of the murder of his wife, and sentenced to death, but reprieved, the sentence being commuted to imprison-

ment for life. His finest pictures were painted during his imprisonment. He left one or two etchings of little importance.

Montagna (Benedetto).—Born at Vicenza, in Italy, about the year 1460; died in 1530. The prints of this artist are very rare, and are becoming more so every day.

1. Abraham's Sacrifice, the Nativity, both very fine, £8 8s.
2. Christ Praying in the Garden, very fine and rare, £10.
3. The Madonna and Child, in a landscape, fine and rare, £4 10s. (No. 6 in Bartsch).
4. The Holy Family, in a landscape (No. 8 in Bartsch), good, £3.
5. St. Benedict, and other saints, on one sheet, £2 5s.
6. St. George, very fine and rare, £6 6s.; again, a most beautiful impression, £21.
7. An Oriental seated on the ground, towards the right, his head turned the other way, landscape background, inscribed "Benedetto Montagna" in the sky, excessively rare, £52 10s.

Moreau (John Michael).—A French engraver, who was born at Paris in 1741; he died in 1814. This artist's work principally consists of designs, of which over 2000 are recorded, and which were employed in the illustration of famous and popular authors, such as Ovid, Molière, Lafontaine, and others, mostly French.

Morghen (Raphael).—An Italian engraver of great eminence, who was born at Florence in 1758. He died in 1833.

1. Ludovico Ariosto, three-quarter length, holding paper, proof before letters, the same, open letters (2), very good, £4 10s.
2. Leonardo da Vinci, head in cap and long beard, very fine and rare, £7 7s.
3. Dante Alighieri, three-quarter length, in small oval, proof, open letters, very fine, £2.
4. Napoleon I., three-quarter length, proof, very fine, £10 10s.
5. Sappho, three-quarter length, in wreath of laurel, fine, £1 13s.

6. Lorenzo de Medici, three-quarter length, seated, dated 1820, proof, open letters, £2.
7. Madonna Laura, after Simon Memmi, three-quarter length, artist's proof, fine, £2 2s.
8. Torquato Tasso, three-quarter length, proof before all letters, very rare in this state, and fine, £3 3s.
9. Venus attiring, engraved from an antique gem, unfinished proof (the plate destroyed), £2 10s.
10. The set of the poets, Dante, Ariosto, Petrarch, Tasso, and Boccaccio, proofs with open letters (5), £10 10s.
11. The Aurora, beautiful proof before letters, £11 11s.
12. The Miracle of Bolsena, after Raffaelle, fine proof, £3 5s.
13. Salvator Mundi, after Carlo Dolci, proof on india-paper, very fine, £2 15s.; the same, before the border and with the cross left white, very rare in this state, £15 15s.
14. The Last Supper, after Leonardo da Vinci, a brilliant impression on india-paper, £18; the same, a superb proof, £35.

Morin (Jean).—Born at Paris about 1605; died there about 1666.

1. Anne of Austria, good, £1.
2. Cardinal Guido Bentivoglio, three-quarter length, in octagon, with inscription, very fine and rare, £2; again, cut close, 17s. 6d.
3. Henry II., King of France, three-quarter length, very fine, £1 10s.
4. Henry IV., King of France, three-quarter length, in octagon, in armour, 14s.
5. Antonius Vitré, three-quarter length, in robe, 14s.
6. A set of six landscapes, in circles, first states, with the angles white, and the artist's name, &c. (6), £1.
7. Charles de Mallery, after Vandyck, 12s.

Moro (Battisti d'Angela), called Del Moro.—*See also* **Del Moro.**

1. Venus and two cupids, first impression, before the mark of Del Moro, very rare, £3.
2. St. Rock, the Martyrdom of St. Justine (2), 12s. 6d.
3. The Holy Family, with angels, good, £1.

Moro (Marco d'Angeli).— The son of the pre-

ceding artist. Though well known as a painter, his prints are not only few in number, but not particularly good in quality; they are, however, sought after by collectors.

1. The Marriage of St. Catherine, fair impression, £1.
2. The Sybil and Augustus, fair, 16s.

Mosley (Charles).—An English engraver, living in London about the year 1750. Occasionally a few portraits are met with by this artist, the best of which is undoubtedly that of Charles I., on horseback, after Vandyck. A good specimen of this is worth about £2 2s., though occasionally larger amounts are realised for exceptional impressions.

Moucheron (Isaac).—Born at Antwerp about 1665; died at Amsterdam in 1744. This artist etched several plates, among which may be mentioned:

1. Four landscapes, with figures after Poussin, fair, 12s.
2. Four views of gardens and buildings, inscribed "I. Moucheron inv. et fec.," very seldom found in good condition. A fair average set should be worth a guinea.

Moyreau (John).—Born at Paris in 1712; died there in 1775. This artist is noticeable as being one of the few of any repute who engraved the pictures of Philip Wouermans. His prints after this master are ninety in number, but they are so unequal in merit that it is impossible to give any general idea of their value. Persons who make a point of collecting his works are of course prepared to pay for any example not in their collection, but in ordinary cases fair average impressions of any of his works do not bring more than about half-a-guinea each.

Muller (Jean).—Born at Amsterdam about 1570; worked there from 1589 to about 1625.

1. Jndoci Buyckij, three-quarter length, with cap and fur cape, inscription at foot, fair, 8s.

2. Joannes Fontanus, curious undescribed state before any letters, the four buttons on the sleeve of the dress were left quite white, fine and rare, £1 1s.
3. Bartholomew Spranger, bust in oval with inscription round, fine, 9s.
4. Jan Bruckles of Leyden, the "King of the Anabaptists," three-quarter length, square, a copy of the rare print by Aldegraver, fine, £1 7s.; again, very fine, £2 2s.
5. Christian IV., King of Denmark, half length, holding a baton, £1 1s.
6. Maurice, Prince of Orange, large half length, Latin inscription at foot, £1 1s.
7. Albrecht, Archduke of Austria, half length, fine impression, £2; the same, a curious unfinished proof, £3 15s.
8. Isabella Clara Eugenia, Infanta of Spain, half length, seated, very fine and rare, £3 3s.
9. Fortune Distributing her Gifts, long plate on two sheets, proof before any letters, and prior to the sky being finished, very rare in this state, £2.

Muller (John Gotthard).—Born at Wurtemberg about 1750; died at Stuttgart in 1830. This artist's prints number only thirty-five, most of which are portraits. Among them may be noticed:

1. Louis XVI., full length (the artist's best print), fair impression, £1; the same, exceedingly fine, with full margin, £5 5s.
2. F. Schiller, after A. Graff, good, 12s. 6d.
3. Louis Galloche, the painter, good, 18s. 6d.; the same, very fine impression, but cut and stained, 8s.

Murphy (John).—An English mezzotinto engraver, born in 1748; he died about the year 1800.

1. Captain George Farmer, brilliant proof, with the artist's name and line of inscription merely etched in, £2 5s.
2. Marie Antoinette a Prisoner in the Temple, half length, seated with a book in her hand, good, £1.

Musi (Lorenzo de).—Most probably a son of Agostino de Musis, otherwise Veneziano, mentioned below. He flourished about the year 1540.

1. Barba-Rossa, Soltan Charadin of Algiers, 1535, three-quarter length, in armour, with inscription at foot, 15s.

Musis (Agostino de).—*See* **Veneziano (Agostino).**

"MW" (Master of the Monogram).—*See* **Master of the Monogram M.W.**

Myriginus (Peter).—A Flemish engraver, who was living in 1550. All his prints are engraved in the most eccentric manner, and probably for this reason bring high prices.

1. Maria Jacobi Scotorum Regis Filia Scotorumque Nunc Regina, with feather in her hand, oval 4to, rare and curious, £5.
2. Maria Regina Scotiæ, 1587, double inscription round the oval, very rare, £3 10s.
3. James V., oval in a square border, fine, £1 17s. 6d.
4. The Seven Cardinal Virtues and the Seven Deadly Sins, after Breughel (14), fair impressions, £1 1s.

CHAPTER XXVII.

NADAT TO PYE.

Nadat.—Supposed by many to be identical with the Master of the Mousetrap (which *see*). Nadat himself was a German engraver, who was living somewhere about the year 1530. He marked his prints with a mousetrap and the letters NA DAT, and therefore the probability of identity has great weight in its favour.

1. The Madonna and Child, with St. Anne, fair, £5; again, very fine and rare, in this condition, £12.
2. The Two Armies, No. 2 the first impression (2), fair, £12 12s.; the same, both in the first state but impression faint, £6 10s.

Naiwincx (Henry).—A Dutch painter and engraver, who was born at Utrecht somewhere about the year 1620. His prints consist of two sets of landscapes, eight in each, of which those mentioned below are selections.

1. Eight landscapes, (numbered 2, 9, 10, 12, 13, and 14 in Bartsch), fine, £1 14s.

Nanteuil (Robert).—A famous French engraver, who was born at Rheims in 1630. He died at the early age of 48, leaving behind him a large number of prints, among which may be noticed the following:

1. Maréchal Turenne, the large plate with towers in the corners, very fine and rare, £2 2s.
2. Cardinal Mazarin, a set of seven different portraits, fair impressions, £1.

3. Two portraits of De Novion, indifferent impressions, 6s.
4. Louis de Bourbon, Prince de Condé, fine impression, with large margin, £2.
5. M. Lomenie de Brienne, first state, very fine, £3 3s.
6. Jean Baptiste Van Steenberghen, first state, £2.
7. Charles, Comte de Dunois, fine impression, with large margin, £2 10s.; another impression, cut, 18s.
8. Christina, Queen of Sweden, third state, 7s. 6d.
9. Claude Thevenin, second state, good impression, 16s.
10. Antoine Barrillon, fine, with margin, 12s.; another impression, very fine, but slightly cut, 14s.
11. John Evelyn, fourth state, with "Meliora Retinate" and the Greek verse, rare, £1 5s.
12. Jacques Amelot, three-quarter length, in oval, very good impression, £2 2s.
13. François de Vendôme, Duc de Beaufort, large square, first state, very rare, £3. (In the second state the name of Mariette was substituted for Le Blond.)
14. Pompone de Bellièvre, President of the French Parliament, three-quarter length, in furs, £2.
15. Gilles Boileau, three-quarter length, in oval, dated 1658, second state before the verses, 15s.
16. Marie de Bragelogne, three-quarter length, 1656, very rare, £2 2s.
17. Louis de Bourbon Condé, the great Condé, born at Paris, 1621, three-quarter length, in oval of laurel leaves, engraved 1662, good, with large margin, £3 3s.
18. Henry de la Tour d'Auvergne, bust in armour, life size, in an oval, after Regis, 1665, fourth state, before the three points were added, £4 10s.

Nasini (Joseph Nicolas).—Born at Siena about 1660; died there in 1736. The only print credited to him is the one mentioned below.

1. The Virgin and Child, with St. John, fine, 17s. 6d.

Natalis (Michael).—Born at Liege in 1605; died in 1680. As in the case of many other artists, his portraits are esteemed the most highly. They are, however, very seldom met with.

1. The Marquis del Guast, after Titian, fine proof, rare, £2 10s.
2. Jacob Cats, after Dubordieu, three-quarter length, with cloak over left shoulder, 12s.

3. St. Bruno at Prayer, after Flemael, good, 8s.
4. St. Paul Taken up to Heaven, after Poussin, fine, with margin, £1; the same, good impression, but cut, 3s.

Navette (Le Maître à la).—*See* **Master of the Shuttle.**

Neagle (John).—An artist of average merit who was born in London about the year 1760. He was living in 1816.

1. John Hutchinson of Owthorpe, Colonel of the Parliamentary forces, half length, in armour, fair impression, 4s. 6d.

Neefs (Jacob).—This artist was born at Antwerp, about 1615. He worked there for some years. The date of his death, though it is not known, was probably in or about the year 1650.

1. Antonius Vandyck, bust on pedestal, third state, with the date 1645 erased, 4s. 6d.
2. Augustine Baker, ætat. 66, 1641, 8vo, fine, and very rare, £1 15s.
3. Josse de Hertoghe, after Vandyck, good, £1 4s.
4. The Bishop of Antwerp (Gaspar Nemius), after Segers, fair impression, 7s.

Neve (Francis de).—Born at Antwerp in 1630. This artist was an historical painter, but he left behind him several etchings executed in a masterly manner. They are about fifteen in number, fourteen of which are described by Bartsch.

1. A set of eleven landscapes, with mythological figures, indifferent impressions, 8s.

Nicholls (Sutton).—An English engraver of no great repute. He lived in London about the year 1710.

1. Newcastle House, Lincoln's Inn Fields; Arlington House; sheets of scraps, the King and the Cobbler, &c., colonred (3), 12s.
2. Portrait of Mrs. Staveley, fair, 3s.

Nicolet (Benedict Alphonse).—An artist of repute, who was born near Basle about the year 1750, and died there in 1807. His prints are not often met with, but

when found are esteemed by collectors on account of their intrinsic merit. Among the best may be mentioned the portrait of Hallé, the painter, which is dated 1775, and a scriptural subject of "Susannah and the Elders," after Deshais. Either of these, in first-class condition, is worth about £2.

Nolpe (Peter).—A Dutch painter and engraver, who was born at the Hague about the year 1600. As an engraver of landscapes he enjoys a high reputation, but his other subjects are much inferior. The set of eight etchings representing so many cavaliers is very rare, so is the print known as "The Broken Dyke"; but, as a rule, ordinary impressions of any of his productions are not worth more than a few shillings each.

Norden (John).—A topographical engraver, who was living in 1614. His principal print is that mentioned below, but his chief work, as a whole, was the "Speculum Britanniæ; or, Historical Description of Middlesex." (*See also* WALPOLE).

1. View of London Bridge, from east to west, excessively rare, £35. (This print was in the first state and slightly cut at the bottom. There was another impression in the Sunderland Collection.)

Nutter (William). — Born, according to Bryan, in 1754, and died in Somers Town, London, in or about 1802.

1. Lady Beauchamp, after Sir Joshua Reynolds, half length, fine and rare, £3 15s.

Nutting (Joseph).—An English engraver of considerable merit, who was living in London about the year 1700.

1. Mary, Duchess of Beaufort, daughter of Lord Capel, fine, 15s.
2. Thomas Wentworth, Earl of Strafford, and his secretary, Sir Philip Mainwaring, after Vandyck (1), 16s.
3. Sir John Cheke, ob. 1557, good, £1 1s.
4. Sir B. Shower, fair, 3s. 6d.
5. William Elder, sculptor (head in a scroll), after Fairlawn, very fine and rare, 15s.

Okey (Samuel).—An artist who was awarded the Premium of the Society of Arts in 1765-67. Beyond this nothing of any certainty seems to be known about him.

1. Miss Nelly O'Brien, after Reynolds, half length sitting, with a white poodle in her lap, very fine, £3 3s.

Oliver (John).—Born in 1616; died in 1700. There is a painted window by this artist at Christ Church, Oxford, which is dated 1700, the year of his death.

1. Egbert Hemskerk, the painter, from his own design, very fine and rare, £5 5s.
2. Mortis Imago, after Gentileschi, fine and very rare, £2.
3. Three boys seizing a bird, after Lairesse, undescribed, very rare, £3.

Oliver (Peter).—Born about the year 1601; died in 1660. This artist's prints, which are rare, are chiefly historical.

1. A woman reading, an etching, very scarce, £1.

Olmutz (Wenzel von).—*See* **Master of W.**

Ossenbeck (Josse van).—Born at Rotterdam about the year 1627; died in Italy in 1678. This artist's work consists mainly of etchings, though he engraved several of the plates to be found in the collection known as the Gallery of Teniers. Fine impressions of any of this artist's prints are very rare, frequently occasioning competition which runs as high as seven and eight guineas each, sometimes even more. Ordinary impressions can, however, be got for 10s. or 15s. each, and inferior ones for very much less.

Ostade (Adrian).—An eminent painter, who was born at Lubeck in 1610, and died at Amsterdam in 1685. He left behind him close on sixty etchings, amongst which are:

1. A single figure of a beggar, whole length, fair, 8s.
2. The Game of Draughts, exceedingly fine, with large margin, very rare in this condition, £8 8s.
3. The Painter, described as a beautiful proof, before any inscription and excessively rare, £10 10s.

4. The Village Festival, very fine, with margin, £2 10s.
5. The Fiddler and the Young Hurdy-Gurdy Player, third state, very fine, with margin, £1 15s.
6. The Smokers, third state, with full margin, 8s. 6d.

Ottaviani (Giovanni).—Born at Rome about the year 1735; died there in 1808. Among his prints may be noted:

1. Mars and Venus, after Guercino, fair, 8s.
2. Diana and Acteon, after Guercino, fine impression, with margin, 17s. 6d.; again, fair impression, 4s.
3. St. Jerome with the Crucifix, after Guercino, good, 12s.

Oudenaerde (Robert van). — *See* **Audenaerde (Robert van).**

Ozanne (Nicholas).—A French engraver, who was born at Paris in the year 1724. All his plates, which are after his own designs, represent views of harbours, docks, and seaports generally. None are of any particular rarity or value, though exceptional impressions will bring an exceptional price.

Palma (Giacomo).—This celebrated painter was born at Venice in 1544, and died at the same city in 1628. Bartsch (vol. xvi., p. 287) gives a list of twenty-seven plates, engraved by this artist for a work published at Venice in 1636, eight years after his death. In addition to this, he executed a plate of the Nativity, which, if in good condition, is scarce and valuable.

1. A study (No. 16 in Bartsch); the Madonna and Child, with saints; the Tutelar Goddess of Rome; Samson and Delilah (4), fair impressions, 10s. 6d.
2. The Nativity, fair impression, 12s.; again, very fine impression, with large margin, £2 10s.

Panneels (Willem).—This artist, who was born at Antwerp about the year 1600, and died there in 1642, was a pupil of Rubens. Most of his prints are after that great master, and some few after his own designs.

1. The Adoration of the Shepherds, after Rubens, good, with margin, £1.

2. St. John Baptising Christ, fair impression, but cut, 3s.; the same, fine, with slight margin, 14s.
3. Mary Washing the Feet of Christ, good, with margin, 14s. 6d.
4. Meleager and Atalanta, very fine, but cut and stained, 17s.
5. St. Sebastian, fair impression, 5s.

Parasloia (**Leonardo**), called Norsini, was an Italian wood engraver, who was born at Rome about 1570. The only prints by this artist that we have come across are the following:

1. Battle of the Centaurs and Lapithæ, after Tempesta, a large woodcut on two sheets, very rare, £1 1s.
2. Six cuts of plants, executed for the "Herbal" of Castor Durante, fine, 18s.

Parmigianino.—*See* **Mazzuoli** (**Francesco**).

Passari (**Bernardino**).—A celebrated painter, who was living at Rome in 1580. Bartsch gives a list of seventy-eight etchings by him. They are not often met with in good condition, and as a rule their value is small.

1. The Holy Family, a good impression, £1 8s.
2. Six plates of the life of St. Bruno, fair, 8s.

Passarotto (**Bartolomeo**).—A painter of repute, who was born at Bologna in 1540; he died there in 1592.

1. The Visit of Mary to Elizabeth; the Madonna and Child, both fair, 10s.
2. Christ, standing; St. Paul, both fair, 8s.
3. Religion, or rather Faith; a Sacrifice, after Polidoro, 16s.
4. The Virgin and Child, with the infant St. John, fair, 11s.
5. Pope Gregory XIII., a double-headed figure to the right, fair, 16s.
6. A yonng woman in bed, signed B. Passaroto, written backwards, good impression, with margin, £1.

Passe (**Crispin**).—There were two artists of this name: Crispin, the elder, who was born at Utrecht about 1550, and died somewhere about 1643, and his son Crispin, who was born at the same place about 1585, and the place and date of whose death are entirely unknown. In the

following list some of the works of both artists are placed together:

1. Queen Elizabeth, after Isaac Oliver, exceedingly fine and very rare, £12; another impression, most brilliant, £30.
2. James I., in the robes of the Garter, with a Sceptre, fine, £1 17s.
3. Robert Sidney, Earl of Leicester, brilliant impression, with large margin, very rare, £3 7s.
4. Ludovick, Earl of Richmond, very fine impression, edges uncut, very rare, £2 15s.
5. Henry, Earl of Southampton, fine and rare, £1 10s.
6. Edward Cecil, Viscount Wimbledon, good, 18s.
7. Anna, Consort of Philip of Spain, 1598, a circle, fair, 12s.
8. Albert of Austria, illustrated oval, fair, 9s.
9. Catherine Bourbon, Consort of Henry IV. of France, circle, very fine, £1 10s.
10. Thomas Candyssh, ætat. suæ 30, fine, 19s.; again, very fine, £1 11s.
11. Collignei Fratres, Odetus Cardinalis, &c., first state, very fine and rare, £4; the same, second state, cut at the top, 18s.
12. Sir Francis Drake, 1598, with six lines, very fine, £1 5s.
13. The Seasons, small circular medallions, with Latin titles (4), very fine, £1 15s.
14. Darcy Wentworth, ætat. 32, 1624, very fine, £1 12s. 6d.
15. Louis XIII., on horseback, fair, 16s.
16. Thomas Percy, the conspirator, in an oval, 8vo, extra rare and brilliant, £25 4s.

Passe (Magdalena).—A daughter of Crispin Passe the elder. She was born probably about the year 1583, though the date is very uncertain, and was living in 1623. Beyond this nothing is known of her history.

1. Lady Katherine, Marchionesse of Buckingham, brilliant impression, extremely rare, £13; again, good impression, £4 10s.
2. Theo de Zulen Vander Haer, fine, but cut close, £2.
3. Vox Dei, the Triumph of Christ, with portrait of James I. as Defender of the Faith, fine, £3 10s.
4. Cephalus and Procris, after Elsheimer, fine, £1.
5. A marine view, with a whale cast on shore, after Adam Willeres, good, but cut, £1 1s.
6. The Seasons, with Latin inscriptions (4), very fine, and with full margin, £2 10s.
7. Her own head, fine and excessively rare, £6.

Passe (Simon).—A son of Crispin Passe the elder. He lived in England for some years. As an engraver of portraits he had few equals and no superior. This artist was born probably at Utrecht, in the year 1574, and died at Copenhagen in or about the year 1644.

1. King Edward VI., fair impression, 8s. 6d.
2. Count Gondomar, in the title to the second part of the Vox Populi, two states, fine and rare, £1 5s.
3. Robert Sidney, Earl of Leicester, fine, 18s.
4. Charles, Earl of Nottingham, in two states, fair, 12s.; the same, first state, very fine, £5 5s.
5. Philip, Earl of Pembroke, holding his Chamberlain's staff, very rare, 17s. 6d.; the same, fine, with margin, 16s.
6. Richard, Earl of Dorset, fair, 8s.
7. John King, Bishop of London, a good impression, 14s.
8. James I., with hat and feather, a fine impression, £2.
9. Anne of Denmark, ten English verses, by Farley, anno 1617, first impression before the plate was retouched, extremely rare in this state, £10 10s., again, most beautiful impression, £32.
10. Prince Charles, afterwards King Charles I., rare and fine, £2 2s.
11. Ludovick, Duke of Lenox, fine, £2 2s.
12. Lord Thomas Howard, Earl of Arundel, very fine, and extremely rare, £7 7s.
13. Edward Somerset, Earl of Worcester, date 1618, a first-rate impression of a very rare print, £15.
14. Henry Wriothsley, Earl of Southampton, brilliant, and very rare, £22 10s.
15. Philippe, Earle of Montgommeri, very fine, and excessively rare, £12.
16. Richard Sackville, Baron Buckhurst, fine, and very rare, £4.
17. Robert Carr, Earle of Somerset, good, £2 10s.
18. Robert Sidney, Viscount Lisle, arms at top, anno 1617, brilliant impression, extra rare, £8 18s. 6d.
19. James Lord Hay, Baron of Saley, a good impression, and very rare, £5.
20. Generall (Edward) Cecyll, arms at top, anno 1618, a brilliant impression of a print of the greatest rarity, £63.
21. Lord George, Marquis of Buckingham, to the knees in an oval, arms at the bottom and date at the top, anno 1620, fine, £2.

22. Lady Frances, Countesse of Somerset, very rare, £3 10s.
23. Sir Walter Raleigh, fine, £1 4s.
24. Sir Thomas Smith, Russian Ambassador, London, 1617, arms at bottom, good, £1 7s.
25. Matoaks, *alias* Rebecka, daughter of an Indian chief, 1616, very fine impression, very rare, £8 8s.

Passe (William).—The third son of Crispin Passe the elder, was born at Utrecht about the year 1590, and died probably about 1660. The portraits by this artist are highly esteemed and, if fine impressions, bring very high prices, as the undermentioned examples will show:

1. James I., in a hat and feather, small, in a border on a distinct plate, brilliant impression of a print of the greatest rarity, £25.
2. James I., seated on a throne, surrounded by his family and that of the King of Bohemia, full-length portraits, but no portrait of Robert the king's son introduced, exceedingly fine, and very rare, £21; again, a splendid impression, £42.
3. Prince Charles, afterwards King Charles I., exceedingly rare, and a good impression, £10 10s.
4. Henry Veere, Earle of Oxford, with a large hat and feather, small, in a border of many figures, a most brilliant impression of an excessively rare print, £60 18s.
5. George Chapman, in a title to "The Crowne of all Homer's Workes," fair impression, and cut, £1 1s.
6. Johan Georgus, Duke of Saxony, an illustrated oval, fine, £2 2s.
7. George Villiers, Duke, Marquis, and Earl of Buckingham, equestrian portrait, dated 1625, very fine, £15.
8. Henry, Earl of Holland, in armour, oval, 4to, a beautiful impression, £35.
9. Frances, Duchess of Richmond (three-quarters), 1623, folio, fine and rare, £6 16s.

Patavinus.—*See* **Avibus (Gaspar ab).**

Payne (John).—This artist, who was born about the year 1606, was a pupil of Simon Passe, and is generally considered the first artist of this country who distinguished himself with the graver. He is supposed by some to have engraved a portrait of Shakespeare, but no

trace of it can now be found. Payne, who was very dissipated, died young, in indigence.

1. William Whitaker, dated 1613, good impression, with large margin, 13s.; the same, fine impression, £1 5s.
2. Hobson, the Cambridge carrier (author of the saying, "Hobson's Choice"), in two states, fine, 10s.
3. Sir B. Rudyerd, after Mytens, fine, 17s.; again, fair impression, 6s.
4. Sir James Ley, Lord Chief Justice of the King's Bench, a fine impression, and excessively rare, £11 11s.; another impression, very inferior, 10s.
5. William Alabaster, after C. Johnson, 1633, fine, £1 2s.; again, very fine, £2 2s.
6. Roger Bolton, 1632, four Latin verses, 8s.
7. Arthur Lake, Bishop of Bath, fine, £2 16s.
8. Adrian de Rocquigny, ætat. 52, anno 1663, fine, 18s.

Pencz (George).—One of the best painters and engravers of his age; he was born at Nuremberg about the year 1500, and died at Breslau in 1550. Pencz was brought up in the school of Albert Dürer, and engraved many of his subjects under the eye of Marc Antonio, the celebrated Bolognese engraver.

1. Sixteen small Scriptural subjects, fair, 12s.
2. The set of the Triumphs of Petrarch (6), all brilliant impressions, and very rare, £6 10s.; another set, £2 15s.; another set, very fine, £5 5s.
3. Death of the Bad Rich Man; Sophonisba Taking Poison; the Education of Achilles; the Triumph of Love (4), all good impressions, £1 10s.; Sophonisba, very fine impression, £2.
4. Herodias with the Head of John the Baptist, fine, 18s.; again, fair impression, 10s.
5. Thetis and Chiron, 1543, good, with large margin, £1.
6. Six prints of the Seven Liberal Arts, viz., Dialect, Rhetoric, Arithmetic, Geometry, Music, Astrology, all fine, £2 10s.
7. Thomiris, Queen of the Scythians, plunging the Head of Cyrus into a Sack of Blood, fine, but injured, 15s.
8. Medea and Jason, very fine, £1 10s.
9. Horatius Cocles Defending the Bridge, good, £1 1s.
10. The Five Senses, represented by female figures (5), brilliant impressions, £7 15s.
11. Tarquin and Lucrece, good, 15s.

Peregrini da Cesena.—An engraver and worker in niello, who was living in the latter part of the fifteenth century; beyond this his history is entirely unknown. Prints by this artist are very scarce, and of late none appear to have made their appearance in the market. The reader should refer to vol. xiii. of Bartsch, where he will find the little information that has been collected with reference to this artist.

Pesaro (Simone da), or Il Pesarese.—*See* **Cantarini (Simone).**

Pesne (Jean).—A French engraver, born at Rouen in 1623; died at Paris in 1700. All the principal plates by this artist are after the pictures of Poussin.

1. The Virgin and Child, after Poussin, fine, with large margin, 17s. 6d.
2. The Assumption of the Virgin, after the same, fine, 8s. 6d.
3. The Death of Sapphira, after the same, fine, with slight margin, 10s. 6d.
4. Nineteen plates of the Labours of Hercules, from the paintings in the Louvre, good, with slight margin, £1 11s. 6d.

Pether (William).—An English mezzotinto engraver who was living about the year 1770. Many of his finest plates, particularly those after Rembrandt, are highly esteemed, but there is a great deal of inequality in his work, and as a consequence the disparity in value is much accentuated. Fine impressions after Rembrandt sell for about £3 3s. each, and sometimes even more.

Petit (Giles Edmé).—This artist died at Paris in 1760. He executed about sixty engravings, the best among which is his portrait. None, however, are of much value, unless in the rare instances when they are found in the finest condition.

Petit (Louis).—A French engraver, of the same surname as, but probably no relation to, Giles Edmé Petit. He was born at Paris in 1760, and died there about the year 1812.

1. St. George and the Dragon, after Raffaelle, fair, 11s.
2. Aurora, after the same, fair, 8s.
3. St. Romualdus, after Sacchi (partly engraved by the artist), fair, with slight margin, 10s. 6d.
4. Portrait of Peter Bayle, the lexicographer, good, 12s.

Pfeiffer (Carl Hermann).—This artist, who was born at Frankfort in 1769, was an engraver of repute who worked with the point after the English style. He died in 1831.

1. Josepha Hortensia Füger, half length, in an oval, after Füger, good, 12s. 6d.

Philippe (Pieter).—A Dutch engraver, who, according to Bryan, flourished at the Hague about 1660. His prints are not numerous, and among the best may be mentioned the following:

1. Guillaume Henry, Prince D'Orange, a youth, with baton in his hand, after Ragueneau, very fine, £3 10s.; the same, fair impression, and cut, 16s.
2. Charles II. at Supper with Lucy Walters, after Van Vliet, very fine impression, rare, £5 5s.
3. Jacob Stormont, Dutch theologian, large, oval, in wreath of laurel, after Mytens, fair, 7s. 6d.

Picart (Bernard).—Born at Paris in 1670; died at Amsterdam in 1733. This artist's prints are very numerous, but not of sufficient importance to render an extended notice necessary.

1. Algernon Sydney, Miscalled a Patriot, half length, artist's proof, 12s.
2. Nicholas Tindal, three-quarter length, in an oval, after Knapton, fine, 8s.
3. King George I., in armour, an oval, 6s.
4. Groups of gentlemen and ladies playing at cards, fair, 5s.

Picart (Etienne), called **The Roman.**—Born at Paris in 1631; died at Amsterdam in 1721. Nearly all his life was spent in Rome. His prints are very numerous.

1. Françoise Athenaisce de Rochechouart, three-quarter length, in oval, fine impression, and very rare, £3.
2. The Marriage of St. Catherine, after Correggio, fine early impression, with good margin, £2 16s.
3. St. Cecilia, after Domenichino, fair impression, 9s.; the same, very fine, with large margin, £1

Piccioni (**Matthieu**). — An Italian painter and engraver, who was born at Ancona about the year 1630. His etchings are spirited.

1. The Adoration of the Shepherds, after Veronese, fine, with large margin, £1.
2. The Finding of Moses by Pharaoh's Daughter, after A. Camassei, fine, and rare, 18s.

Pilgrim (**John Ulric**).—The French style this artist "Le Maître aux Bourdons Croisés." He is sometimes regarded as the inventor of the method of engraving in *chiaro-oscuro*, though the honour of the discovery is more usually conceded to Ugo da Carpi. The place of his birth is unknown, also the time of his death. He was, however, living in 1514.

1. The Crucifixion, superb impression, and very rare, £8.
2. Orpheus, a brilliant impression, very rare, £10.
3. The Knight Attended by his Squire, very fine and rare, £6 10s.; another impression, very inferior, 12s.

Pitau (**Nicolaes**).—An eminent engraver, who was born at Antwerp in 1633, and is supposed to have been a pupil of Francis de Poilly. His finest print is that of the Holy Family, mentioned below.

1. Maria Theresa of Austria, wife of Louis XIV. of France, three-quarter length, after Baubrun, 1662, fair, 13s.
2. Oliver Cromwell, inscribed "Cromwell Vicegerent," three-quarters, wearing cap and fur collar, four lines beneath after Werff, fair, 11s. 6d.
3. The Holy Family, after Raffaelle, fair, with large margin, 10s. 6d.
4. Christ and the Woman of Samaria, after Champagne, fine, £1.

Pitcher, Master of the.—*See* **Krug** (**Ludwig**).

Place (**Francis**). — An amateur engraver, who was born in Yorkshire about the year 1642; he died at York in 1728.

1. Charles I., in his robes, after Vandyck, very fine impression, £2 10s.
2. Oliver Cromwell in armour, after Walker (mezzotinto), half sheet, very fine and rare, £2 2s.

3. Two busts from pewter plates, 12mo, rather scarce, 10s. 6d.
4. Sir Ralph Cole, after Lely (mezzotinto), very rare, £1 1s.
5. Richard Sterne, Archbishop of York, after Tempest (mezzotinto), very fine and rare, half sheet, £7 7s.
6. Major-General Lambert, oval, in armour, rare, and extra fine, £6 6s.
7. William III., "Defender of the Protestant Religion," an oval, in armour, after Tempest, good, 16s.; the same, before the address of P. Tempest, exceedingly fine impression, £6 6s.
8. Philip Woolrich, in armour, after Greenhill, with and without the inscription, good (2), £1 11s. 6d.
9. Catherine, Countess of Middleton, after Lely, good, £1 10s.
10. Nathaniel Crew, "Episcopus Dunelmensis," Vicar of Whitney, three-quarter length, in robes, large oval, good, £1 6s.
11. Richard Thompson, after Zoust, first state, the name written in, very fine, £5 5s.; the same, second state, very fine, £2 2s.
12. Henry Gyles, the glass painter, undescribed state before letters, very fine and excessively rare, £7 7s.
13. "By Yorke," view on the river, the cathedral in the distance, fine and very rare, £1 16s.

Pocetti (Bernardino), called **Barbatelli.**—Born at Florence about the year 1542; died there in 1612.

1. Christ Bearing His Cross, a composition of many figures. At bottom, on the left, "Bernardino Poceti F.," extra rare, height 12in. by 7¾in., £2 15s.
2. Christ Crucified. On the scabbard of a sword held by a soldier on the right is inscribed "Bernardino," height 12¾in. by 7¾in., very fine, £3 3s.

Podesta (Giovanni Andrea).—A painter of indifferent repute, but an engraver of very great merit. He was born at Genoa about the year 1622, and is supposed to have died somewhere about the year 1660.

1. An allegorical subject, with a large number of Cupids, after Reni, fine, with margin, 19s.
2. Bacchus Returning from the Conquest of India, very fine, with margin, £1 12s.
3. A crowd of Cupids assembled near a statue of Venus, after Titian, very fine, with margin, £3 3s.

Poilly (Francis de).—This eminent French engraver was born at Abbeville in 1622. He died at Paris in 1693. The best of his prints comprise "The Holy Family," after Raffaelle, and the "Flight into Egypt," after Guido Reni.

1. Cardinal Howard, large oval, fine, 15s.
2. Louis XIV. when young, three-quarter length, in armour, large collar and sleeves, after Nocret, 10s.
3. Louis XIV., three-quarter length, in armour, in oval of laurels, after Mignard, £1.
4. Michael le Tellier, three-quarter length, in scarf, large oval, £1.
5. Aaron's Staff Changed to a Serpent, after Poussin, fair, 4s.
6. The Adoration of the Shepherds, after Guido Reni; the Flight into Egypt, after the same; the Virgin and St. John, after Raffaelle; the Madonna with the Sleeping Christ, after Reni (4), all very fine and in good condition, £3 17s. 6d.
7. The Holy Family, after Poussin, proof, 12s. 6d.
8. St. John the Evangelist, after Le Brun, fine proof, rare, £2 10s.
9. St. Jerome, writing, after P. Champagne, fine proof, rare, 18s.

Poilly (Jean Baptiste de).—The nephew of the preceding artist. He was born at Paris about the year 1669, and died there in 1728.

1. The Israelites Worshipping the Golden Calf, after Poussin, with margin, 11s. 6d.
2. Ignatius Loyola, proof before letters, good, £1.
3. The Adoration of the Shepherds, after Carlo Maratti, good, 15s.
4. A set of eleven plates from the paintings by Mignard in the Palace of St. Cloud (11), good, £2 12s. 6d.

Poilly (Nicholas de).—Born at Paris in 1712; living in 1758. An engraver of fair average merit, who, however, did not long apply himself to the practice.

1. Louis XIV., in ermine robe, three-quarter length, in large oval, very fine, with large margin, £2 10s.

Pollajuolo (Antonio).—An artist of repute, who was born at Florence in 1426; he died at Rome in 1498.

He is supposed to have been a pupil of Finiguerra, and his prints are very rare and valuable.

1. The Battle of the Giants, fine impression of this rare and celebrated print, in good condition, £22 10s.; another impression, very fine, £15.
2. The Battle of the Giants, another impression, good, but cut at the sides, top, and bottom, £9 9s.

Pollajuolo (**Pietro**). — The brother of the preceding; died in the same year. He was distinguished as a portrait painter. His few prints are good.

Pontius (**Paul**).—A very famous Flemish engraver, who was born at Antwerp in 1596. He worked to some extent under the direction of Rubens, after whose works he engraved many plates.

1. Charles II., three-quarter length, in armour, emblems of the rising sun in the distance, after Diepenbeck (engraved by Pontius in conjunction with Hollar), very good impression, with margin, £4.
2. Mary, Countess of Warwick, oval in miniature, after Vandyck, a beautiful proof, and very rare in this condition, £10.
3. Ambroise, Conte de Hornes, three-quarter length, in oval, wearing armour, fine, with margin, £2.
4. Don Alvaro Bazan, Marquis de Santa Cruz, three-quarter length, in armour, after Vandyck, fair, 7s.
5. Don Charles Colonne, three-quarter length, in armour, after Vandyck, fine, with large margin, £1 11s. 6d.
6. Frederick Henry, Prince of Orange, three-quarter length, in armour, after Vandyck, fair, 12s. 6d.; again, an exceedingly fine impression, with margin, £5 15s.
7. Gustavus Adolphus, King of Sweden, three-quarter length, with white scarf over armour, after Vandyck, good, 17s. 6d.
8. Philip IV. of Spain, after Rubens, bust, in oval, very fine and rare, £2 2s.
9. Marie de Medici, second wife of Henry IV., half length, in square, after Vandyck, first state, large margin, with Van der Enden's address, very fine, £2 10s.
10. St. Rosalia receiving a Crown of Roses from the Infant Christ, after Vandyck, fair, 10s.
11. Chevalier Constantine Hugens, second state, with Van der Enden's address effaced, very fine, with large margin, £3 15s.

12. The Holy Family and Saints, after Rubens, containing the portraits of the painter and his family, from the picture over his tomb in the Church of St. George at Antwerp, fine proof, very rare, £3 3s.
13. The Resurrection; the Adoration of Christ (2), proofs, very fine, £2 10.
14. Portraits of James Roelans, father and son, proofs before letters, very fine (2), £2 10s.; the same, with the letters, fine, £1 15s.
15. The Murder of the Innocents, on two sheets, good, 17s. 6d.

Porporati (Carlo Antonio).—Born at Turin in 1740; died there in 1816. His plates are remarkable for their purity and beauty of style. They are rare, and often valuable.

1. Marie d'Autriche, Reine de la France, &c., seated, in an oval, 1796, fine, and very rare, £3 10s.
2. Garde à Vous, after Angelica Kauffman, proof before letters, very rare, £1 15s.

Porta (Giovanni Battista del).—Otherwise known as the Master of the Bird, from his practice of marking his prints with a bird and the initials "J. B." This artist flourished about the year 1500. Among his best prints are: "Leda and the Swan," "The Rape of Europa," and the "Martyrdom of St. Sebastian." Each of these is very scarce.

1. The female satyr with her young, very fine and rare £4.
2. The Rape of Europa, with a reversed copy, fine, £3 3s.
3. Priapus and Lotis, good, £2; the same, very fine, £1 5s.
4. The wild man with the nymph and child, very fine, and exceedingly rare, £10 10s.
5. St. Jerome Extracting a Thorn from the Foot of the Lion, woodcut, £1 6s.
6. The Rape of Ganymede, woodcut, £1 10s.
7. Leda and Her Children, very fine impression, in perfect condition, £7 7s.

Potter (Paul).—An admirable animal painter, who was also a master in the art of etching. He was born

at Enkhuysen in 1625, and died there at the early age of twenty-nine years.

1. Subjects of animals, called the "Bull Book" (8), very fine old impressions, £2 12s. 6d.; another set, £1 18s.
2. The Piping Shepherd, address of De Jonge effaced, fine, 16s.
3. Horses; cattle descending a hill (2), very fine, £1.
4. Cattle descending a hill; the Cow's Head (2), fair, 7s.

Poussin (Gaspar).—This great painter was born at Rome in 1613, where he died some sixty years later. His etchings are few in number, and are very rarely found in good condition.

1. Set of oblong landscapes, very rare, fine impressions, (4), £2 2s.
2. Set of oblong landscapes; the Magdalen in the Desert (5), good, 15s.

Praet (Stephen de).—An artist who flourished at Dantzic during the latter half of the seventeenth century.

1. The Metropolit. Miletus Syrigus, half length, with large white beard, holding a cross, rare, but cut, 8s.

Preston (Thomas).—An English engraver who flourished about the year 1730. His prints are but lightly esteemed, but occasionally they are of considerable pecuniary value.

1. Robert Blake, General and Admiral of the Forces of England, good, £1 5s.; again, very fine, £2 2s.
2. A triumphal arch, an architectural design, with arms, after A. Francina, good, 12s. 6d.
3. James Naylor, the Quaker, mezzotinto, very fine and rare, £1 7s.

Primaticcio (Francesco).—A famous painter who was born at Bologna in 1498, and who died at Paris in 1570. We are not aware of any etching by this artist beyond the following, which is ascribed by Bartsch to him, though more probably by Passarotti:

1. An etching of two Roman women, fair, 17s.; the same, brilliant impression, £2 12s. 6d.

Procaccini (Camillo).—Born at Bologna in 1546; died at Milan in 1626. He excelled as a painter.

1. The Repose in Egypt, first impression, 1593, fair, 13s.
2. The Transfiguration, first impression, fair, 11s.
3. St. Francis Receiving the Stigmata, fair, 7s.
4. St. Joseph Offering Fruit, good, 16s.

Procaccini (Giulio Cesare).—The younger brother of the preceding artist. He was born at Bologna about 1550. Giulio was also an excellent painter. The undermentioned print is the only one attributed to him.

1. The Madonna and Child (not mentioned by any authority); at the bottom on the left is indistinctly written in reverse characters, "Giulecesar Procac" in two lines, and beneath is faintly expressed in letters in the right direction "Proc"; height 5in. by 3⅝in., an etching, good, £1 15s.

Purcell (Richard).—Born in Ireland in 1736; died in London in 1765. This artist's work consists almost entirely of portraits, all of which are in mezzotinto.

1. The maid with her hand before the candle, after Morland, fair, 7s. 6d.
2. Michael Boyle, Lord Chancellor of Ireland, with the seals, after Zoust, fine and rare, £1 17s. 6d.; the same, fair impression, 12s. 6d.
3. General Wolfe, indifferent impression, and cut, 2s. 6d.

Pye (John).—An English engraver, who was living in the year 1775. He executed several landscapes after Lorraine, Cuyp, and others, and these are perhaps most highly esteemed of any of his works.

1. A View of Hampton Court as finished by Henry VIII., after Hollar; the Society of Antiquaries (2), both good impressions, and rare in this condition, £1.

CHAPTER XXVIII.

QUADT TO RYTHER.

Quadt (**Mathias**).—Born at Cologne in 1575; working at Frankfort in 1603.

1. Charles de Gontault, Duc de Biron, in armour, small oval, very fine and rare, £2.

Queboren (**Crispin van**).—A Dutch engraver, who was living at the Hague about the year 1630, and who was chiefly employed on small engravings, which he executed for the booksellers.

1. William Brog, Scotch general, three-quarter length, in armour, fair, 8s.
2. Elizabeth, daughter of James I. of England, very rare, not a good impression, 9s.
3. Frederick, King of Bohemia, girt with a sword, and holding truncheon in right hand, fair impression, 7s.
4. Louisa, daughter of Frederick Henry, Prince of Orange, large head in oval, fair, 5s.
5. Maurice, Prince of Orange, three-quarter length, fair, 9s.
6. Mary, Princess of Orange, daughter of Charles I.—the Prince of Orange, both after Honthorst, fair, 8s. 6d.

Rabel (**Daniel**).—A landscape painter of average merit, who was working at Paris in 1612. According to Nagler, he died in 1628. His prints are but seldom met with, and do not as a rule bring high prices.

1. The Emperor Charles V., in armour, in a small oval, inscription round "Imperator Cæs. Carolus V. Aug.," fair, no margin 8s.

Raimbach (Abraham).—An engraver of great eminence, who was born in London in 1766. He died in 1843. Smirke and Forster's edition of the "Arabian Nights," 5 vols., 8vo, 1802, are entirely illustrated with engravings by this artist, who obtained such notoriety by the performance that he subsequently became the engraver to Sir David Wilkie. His masterly prints of "The Village Politicians," "The Rent Day," "The Errand Boy," "Blind Man's Buff," "The Parish Beadle," "The Spanish Mother and Child," together with "The Cut Finger," mentioned below, are too well known to need any detailed description. Numerous impressions of all the above are in the market, and there are many copies not by Raimbach at all.

1. The Cut Finger, after Wilkie, proof, with open letters, £1 6s.

Raimondi (Marc Antonio).—One of the greatest, and certainly the most highly esteemed, of all the engravers. He was born at Bologna in 1488, and is supposed to have been murdered in 1539 at his native town. The works of this incomparable artist are usually catalogued with those of his two pupils, Agostino Veneziano and Marco da Ravenna. For facility of reference, however, we have separated the three, the principal plates of Marc Antonio (as he is usually termed by collectors) being given below. It is well to remember that, in this instance especially, the difference in value between a first-rate impression of any of this artist's work and an ordinary or bad one is simply enormous. Some of the former will readily bring hundreds of pounds, while many of the latter, though from the same plate, sell for a few shillings. Many copies and forgeries, however, are in the market, and are not infrequently passed off as genuine examples. The amateur, before he can hope to acquire any discriminating power, will be compelled to study the examples of this master very

closely, either at the British Museum or at some other suitable institution. The numbers in parentheses refer to the corresponding numbers in Bartsch's "Le Peintre Graveur."

1. Adam and Eve Eating the Forbidden Fruit, early impression, before any retouch, and prior to the hard outlines on the right arm of Eve, excessively rare (1), £105; again, an impression in perfect condition, £136; another impression, good, £16 5s.
2. Adam and Eve Driven from Paradise, after Raffaelle, (2), 16s.; another, and a superb impression, £17; again, £11; another impression, fair, £3 10s.
3. The Almighty Commanding Noah to build the Ark, after the same (3), £1 7s. 6d.; again, fair, 18s.; another impression, good, £5 10s.
4. Joseph and Potiphar's Wife, fine impression, with fine margin (9), £7 18s.; another impression, not so good as the last, £2 5s.
5. David Cutting Off the Head of Goliath, second state, but repaired (10), 12s. 6d.; again, proof before the tablet, brilliant, £15 15s.
6. The Massacre of the Innocents, after Raffaelle, the first plate, with the falcetta, proof before the inscription on the pedestal, but seriously injured (18), £15 5s.; the same, second plate impression and very rare (20), £17 15s.; another impression, very fine, but cut at the bottom (18), £77.
7. Massacre of the Innocents, after Raffaelle, "sans le chicot," very fine, and in good condition (20), £15 15s.
8. Mary Magdalene at the Feet of Christ (23), very fine, but repaired, £14 14s.
9. The Last Supper, after Raffaelle, very fine, and in good condition (26), £110.
10. The Descent from the Cross, very good preservation (32), £6 10s.; another, and very fine impression, £14 14s.
11. The Madonna Weeping over the Body of Christ, called "La Vierge au bras nud." (34), a delicate impression, £10 10s.
12. The Madonna Weeping over the Body of Christ. second design, called "La Vierge au bras couvert," very fine and rare (35), £40; again, good impression, £4 10s.
13. St. Paul preaching at Athens, from the cartoon of Raffaelle (44), very fine, but cut, £7; another impression, fine, but cut, £6 10s.

14. Mary and Martha Ascending the Steps of the Temple, after Raffaelle (45), fine, but repaired, £31 10s.
15. The Madonna, on the clouds, with the Infant Jesus standing by her, at her feet three angels, after Raffaelle (47), fine, £15.
16. La Vierge lisant, accompanied by the Infant Jesus (48), good, £2 15s.
17. The Madonna seated on the clouds, with the Infant Saviour in her arms, from a study by Raffaelle, brilliant impression, in fine condition (52), £185; the same composition, with variations, very fine (53), £33.
18. The Madonna, with a fish, good (54), £1 7s.; the same, first state, very good condition, £5 5s.
19. The Holy Family, called "La Vierge a la Longue Cuisse," very fine (57), £7 10s.; another impression, fair, £1 11s.; again, brilliant, £14.
20. The Holy Family, from a design by Raffaelle, fine, with slight margin, (60), £15 15s.
21. The Five Saints, after Raffaelle, very good impression, and of great rarity (113), £18; another impression, very fine, £10 10s.; another impression, exceedingly fine, but cut, £59.
22. St. Cecilia, after Raffaelle, very fine and rare (116), £7 12s. 6d.
23. Martyrdom of St. Felicita, and the decapitation of her two sons, after Raffaelle (117), brilliant, but repaired, £21.
24. St. Margaret, brilliant (118), £6 6s.
25. Five of the small saints (124, 127, 129, 130, and 131), fair impressions, 17s.
26. Christ and the Twelve Apostles, a complete set of thirteen prints, fair (124—136), £5 5s.
27. Twenty-three of the small saints (131—184), all fine impressions, and many of extreme rarity, £81.
28. St. Bernard, very fine in state and condition (143), £7 5s.
29. St. Stephen, brilliant impression, in good condition (147), £17 10s.
30. St. Joseph, very fine, with slight margin (154), £6 6s.
31. St. Martha, brilliant, with slight margin (182), £10 10s.
32. Two of the four Roman cavaliers: Titus (188), Scipio Africanus (189), engraved in the artist's early manner, good, £5.
33. An emperor meeting a warrior, engraved conjointly by Marc Antonio and Agostino Veneziano, a beautiful impression (196), £22 10s.; another impression, fair, £4 12s. 6d.

34. Cleopatra, scarce, and a fair impression (199), £3 13s. 6d.; a repetition of the preceding, rare (200), £3; another impression, good but cut, £1 8s.; Cleopatra (199), fair, £1 5s.
35. Alexander Depositing the Works of Homer, fine (207), £3 12s.; again, fair, with slight margin, £2 10s.
36. The Triumph of Titus (213), fine and rare, £4 16s.; again, very fine, and in first-rate condition, £22 10s.
37. A dance of seven naked children and two cupids, from a design of Raffaelle (217), copy B, brilliant impression, with good margin, £1.
38. Set of eight antique bas-reliefs (220-7), engraved by Marc Antonio and Marco da Ravenna, seven of them first states, £1 2s. 6d.
39. Two fauns carrying an infant in a basket, very fine, with false margin (230), £13 13s.
40. Mount Parnassus, after Raffaelle, a veryfine impression and very rare (247), £17.
41. A Bacchanalian frieze, from a bas-relief in the Museum at Naples (249), fine, £10 15s.
42. A Muse, from a design of Raffaelle (264), fine and in good condition, rare, £4; another Muse, from a design, &c., fine (265), £3; another Muse, from a design, &c. (266), good, £2; another Muse, from a design, &c. (271), fair, £1 5s.
43. Nymph and satyr, fair impression (279), £1 12s. 6d.
44. A satyr and child, fair impression (281), £1 2s.; another impression, good, £4 16s.
45. Hercules Killing Achelous, fine impression and very rare (292), £5 5s.; another impression, £1 5s.
46. The Old and Young Bacchants, brilliant impression, very rare (294), £6; another impression, good, £3 10s.
47. Venus, seated, drying her feet after bathing, Cupid standing near with a bow in his hand, fine with good margin, excepting at the bottom (297), £3 15s.
48. Faun, with a tiger, fine (307), £2 2s.; again, indifferent, 19s.
49. Venus Wringing her Hair, fine and very rare (312), £5 10s.
50. Orpheus, seated, rare (314), indifferent impression, £1 4s.; another and better impression, £3 3s.
51. A Satyr Surprising a Nymph, fair (319), £1; fine, £3 19s.; again, very fine, £8 8s.
52. Three infants raising a terminus of Cupid, good impression (320), £7 17s. 6d.; another impression, brilliant and in excellent condition, £60; another impression, fine, £15 15s.

53. Pan and Syrinx, first state, fair (325), 17s.; another impression, fine, but cut, £4 4s.
54. Vulcan, Venus, and Cupid, fine impression and very rare (326), £4 4s.; again, £2 2s.
55. Statue of Apollo, fine (333), £3 3s.; another impression, indifferent, 15s.
56. The Three Graces, fine impression (340), £5 5s.; again, a brilliant impression, but cut, £11 11s.
57. Jupiter Embracing Cupid, Mercury Descending from Heaven, and Cupid and the Graces (the three angels of the Farnesina), after Raffaelle, fine impressions of these three excessively rare prints (342-4), £52 10s.
58. Cupid and the Three Graces (344), very fine with large margin, £25.
59. Mars, Venus, and Cupid, fair (345), 13s.; again, second state, £4 10s; again, brilliant impression of the finished state, £6; again, proof before the head of Medusa on the shield and before the torch, &c., £35.
60. Hercules Strangling Anteus, fine and rare (346), £2 15s.; again, £1 5s.
61. Apollo and Hyacinthus, fair impression (348), £1 5s.; again, fine, £7 10s.; again, a very fine early impression, £38.
62. The Triumph of Galatea, from the fresco by Raffaelle in the Farnesina (350), fine impression, but repaired, £8; again, bad impression, 10s. 6d.
63. Four figures conversing, known by the title of Amadeus, good impression (355), £3 16s.
64. Raffaelle's Dream, fair (359), £1 5s.; another impression, fine, £11 0s. 6d. (This print is so called because it is supposed by Bartsch to be after Raffaelle.)
65. Trajan between allegorical figures of Rome and Victory, a good impression of a rare print (361), £12 12s.; again, good impression, £5 5s.; again, brilliant impression, but slightly mended, £32.
66. "L'homme et la femme aux boules," fair (377), £1 18s.
67. The Two Women of the Zodiac (379), a good impression, £7 15s.; another, £1 2s. 6d.
68. A young man standing, holding a scythe in his right hand (380), an early and good impression but cut, £5; another impression, £1.
69. Three of the Virtues (387, 391-2), indifferent impressions, 17s.
70. A serpent speaking to a young man (396), second state, very fine, but badly injured, £7 18s.
71. A man playing the violin, surrounded by naked females, in the artist's early manner, indifferent impression (398), £1.

72. A representation of the sufferings of a town during the plague, from a design of Raffaelle (417), brilliant, but cut, £8 8s.; another impression, superb proof, before any of the inscriptions, and without any lines on the lower part of the pedestal, £105.
73. The Lion Hunt, fine (422), £6 17s. 6d.; another (bad impression), 6s.
74. The Monstrous Child, fair (446), 16s.
75. The Cardinal, fair impression, without margin (459), £1 2s.
76. A man holding a flute (467), 11s.; another impression, £2 12s. 6d.
77. A man and woman holding each other by the hands, first and second state (471), £1 8s.
78. One of the figures from Michelangelo's Cartoon at Pisa, fine impression, but cut (488), £4 16s.
79. Fourteen medallions of the Cæsars, very bad impressions (501), 4s.; other impressions, fair, £1 5s.
80. Portrait of Aretin (513), £1.
81. Façade with Caryatides, bad impression (538), 10s.
82. Thirty-seven prints of the Passion of Christ (584-620), £2 5s.
83. Portrait of Pietro Aretino, after Titian (613), brilliant proof before the monogram, the ornaments in the cap, and the third and following lines of the inscription, £780. (There is an equally good specimen in the Print Room of the British Museum, but none elsewhere of any quality, so far as is known.)
84. The Presentation in the Temple (631), 16s.
85. The Flight into Egypt (634), 12s.
86. The Virgin, with angels (639), fair, 18s. 6d.
87. The Young Woman, good (650), £1 17s. 6d.
88. The Nobleman and his Lady, good, but cut (652), £2 2s.

Ravenet (Simon).—This artist was born in London about the year 1750, and was a pupil of his father, Simon Francis Ravenet. Most of his prints are after Correggio, and really fine examples are much sought after. Most of the impressions offered for sale are, however, defective, and where this is the case the value is small. Simon Ravenet died in 1817.

Ravenet (Simon Francis).—A French engraver who was born at Paris in 1706, and died in London about the year 1774. He was a pupil of Le Bas.

1. Lord Camden, after Sir Joshua Reynolds, fine, but cut, 9s.
2. David Hume, fair impression, 7s.
3. Alexander Pope, fine and rare, £1 3s. 6d.
4. Charity, after Cignani, good impression, 16s.
5. Lucretia Deploring her Fate, after Cozali, fair, 7s. 6d.
6. The Death of Seneca, after Giordano, good, 12s.; another impression, very fine, with full margin, £2 5s.
7. The Arcadian Shepherds, after N. Poussin, fine, but slightly cut, 18s.

Ravenna (**Marco da**).—An eminent Italian engraver, who was born at Ravenna in 1496. This artist was one of the numerous pupils of Marc Antonio Raimondi, and, if exception be made in favour of Veneziano, the best. Ravenna successfully imitated the bolder engraving of his master, but was deficient in the point that Veneziano excelled in, namely, neatness of expression and accuracy. The two artists together contribute the sum total of their master's excellence. The numbers in parentheses given below refer to corresponding numbers of Bartsch's "Le Peintre Graveur," in which work, it will be remembered, the productions of Marc Antonio Raimondi, Marco da Ravenna, and Veneziano, are all catalogued together.

1. Noah's Sacrifice (4), a fine impression, rare, £5 5s.; again, fair, £1 5s.
2. The Almighty Appearing to Isaac, after Raffaelle (7), fine, but cut, £2 5s.; another impression, £2 2s.
3. The Annunciation (15), fair impression, but cut, 12s.
4. The Massacre of the Innocents, after Baccio Bandinelli (21), copy A, second state, with the address of Ant. Lafreres, very fine, £6 12s. 6d.
5. The Virgin and Infant Saviour, with Tobit and the Angel (54), with two copies of the same, fair, 9s. 6d.
6. The Virgin and Child, enthroned, supported by St. Joseph and a Bishop, after Poledoro (55), fair, 18s. 6d.
7. The Holy Family (58), brilliant and very rare, £5 10s.
8. St. Michael, after Raffaelle (105), fair, 12s.
9. St. Jerome, seated, after Raffaelle (106), fine and rare, £1 10s.

10. Entellus and Dares, after Raffaelle (195), fair, 16s.; the same, very fine and in good condition, £2 12s. 6d.; again, very fine, £3 10s.
11. A march of Roman soldiers (202), fine, 12s.
12. Roman soldiers erecting a fortification (205), good, £1.
13. Trajan Routing the Dacians (206), extremely fine and very rare, £6.
14. The Rape of Helen (210), fair impression, 15s.
15. Jupiter, sitting (216), fair, 12s.
16. Cupid's Flight by Sea (219), fine impression, and very rare, £2 2s.; again, fine, £1 19s.
17. The Sacrifice (220), good, £1 2s.
18. Galathea and Polyphemus, from a bas-relief (224), second state with the address, fair, 15s.
19. Apollo Guarding the Head of Admetus, from a bas-relief (225), second state with the address, fair, 14s.
20. The Man and the Naiad, from a bas-relief (226), second state with the address, bad impression, 5s.
21. Vulcan, Venus, and three cupids, from a bas-relief (227), second state with the address, fair, 17s. 6d.
22. Bas-relief with Cupids (242), indifferent, 5s.; copy reversed, 2s. 6d.
23. The Laöcoon and his Sons (243), first state before the address, £1 17s. 6d.
24. The Judgment of Paris, after Raffaelle (246), fine and perfect impression, £4 4s.; another impression, £3.
25. Leda and the Swan (283), brilliant impression, perfect, £8 8s.
26. A satyr carrying a nymph (300), fine, before the address, 12s.
27. Venus Extracting a Thorn from her Foot, after Raffaelle (321), very fine, before the address of Salamanca, £5 5s.; the same, fair impression, with the retouch, 17s.
28. Venus Rising from the Sea, after Raffaelle (323), second state, with the address, fine and rare, £4 18s.; another impression, same state, good, £2 10s.
29. Venus and Cupid, riding upon dolphins, after Raffaelle (324), second state, with the address, fair, 12s.
30. Juno, Ceres, and Psyche, after Raffaelle (327), fine impression, perfect condition, £2 15s.; again, fine, £1 10s. 6d.
31. The Armours of Jupiter and Semale, after Romano, (338), very rare, and a good impression but cut, £5 10s.

32. Strength, after Guilio Romano (395), very fine, but badly cut, 17s. 6d.; another impression, fair, £1 1s.
33. The Fisherman (403), fair, 9s.; another impression, good, but cut, 11s.
34. Three animals, in an oval, from a bas-relief (405), fine, £1.
35. A battle (420), brilliant impression, and extremely rare, £8 10s.; another impression, bad, 8s.
36. The Court of Death (425), fair impression, 9s. 6d.
37. The Assemblage of Savans, after Francesco Salviati (479), good impression, £2 10s.
38. A man extracting a thorn from his foot (480), fair, 16s.
39. La Cassolette (490), very fine and rare, £4 16s.
40. The equestrian statue of Marcus Aurelius (515), fine and rare, when in good condition, £3 3s.

Rawlyns (Thomas).—A London artist who flourished about the year 1780. His works are not as a rule of much value.

1. Nathaniel Richards, poet, 12mo, very fine, £3 3s.

Raymond (John).—A French engraver, born at Paris about 1690. His prints are not held in great estimation, and do not often bring high prices. His "Entombing of Christ," after Zuccaro, is one of the best. The "Holy Family," a circular plate, after Raffaelle, is also good.

Reindel (Albrecht Christoph).—Born at Nuremberg in 1784; died in 1853. An artist of mediocre reputation.

1. The Virgin with the Infant Jesus, after Da Vinci, proof, 12s. 6d.
2. The Emperor Charles the Great, half length, crowned, holding a globe in one hand and a sword in the other, after Dürer, fair but cut, 7s. 6d.

Reinsperger (John Christopher).—A German engraver, who flourished between the years 1747–1780. His portraits, which comprise the greater part of his engravings, are nearly as large as life, and are executed in a coarse and very heavy style.

1. The Empress Marie Therese, Queen of Hungary and Bohemia, large three-quarter length, in circle, verses in French beneath, after Liotard, good, £1 11s. 6d.

Reiter (Bartolome).—An engraver of considerable merit, who was living at Munich about the year 1610. He is said to have been a first-rate painter, but only one example from his easel has been found. Among the few prints with which he is credited, the following may be numbered.

1. Neptune, on a sea-horse, 1610, fair impression but cut, 8s.; again, another impression, very fine, and in perfect condition, £2 10s. 6d.
2. St. Jerome, half length, a lion to his left, good, 12s.
3. A series of eight prints, representing naked children (8), very fine and exceedingly rare, £7 7s.; again, in good condition, £2.

Rembrandt van Ryn.—This artist, whose family name was Gerritz, acquired what is undoubtedly a pseudonym by reason of his being the son of a miller who carried on his business between Leyderdorp and Leyden-on-the-Rhine. Rembrandt was born in 1606, and, conjointly with Albert Dürer and Marc Antonio Raimondi, is regarded not merely by collectors, but also by those who take any interest in art in one or other of its varied forms, as a prince among engravers. Genuine specimens of his work bring ever-increasing prices, and as this artist is popularly supposed to have manufactured "states" for purposes of sale, the study of his numerous plates may well occupy a lifetime. Rembrandt is supposed to have died in 1665. The works usually referred to by cataloguers and others whose duty or pleasure it is to chronicle accurately the productions of the master, are Wilson's "Catalogue of the Works of Rembrandt," and Blanc's "L'Œuvres Complets de Rembrandt." The figures in parentheses given below coincide with those given in Wilson's work, and the works of the master are arranged under subjects, according to the plan always adopted by cataloguers. The following price list will be found to be the most complete that has yet appeared.

PORTRAITS OF REMBRANDT.

1. A portrait of Rembrandt, with moustaches, first state (2), £24 3s.
2. A bust of Rembrandt, with a fur cap and dark dress, coarsely etched, first and second states (6), £2 5s.
3. A portrait of Rembrandt in a turned-up hat and an embroidered mantle, dated 1631, fifth state (7), £14 14s.
4. A bust resembling Rembrandt in his youth, with an air of grimace, second state (10), £2 10s.
5. A bust of a young man with an open mouth, resembling Rembrandt (13), £1 7s.
6. A bust resembling Rembrandt in his youth, with a fur cap and robe (14), £1 1s.
7. A bust resembling Rembrandt, with a mantle and cape, first and second state (15), £3 15s.
8. A bust very much resembling Rembrandt, with a round fur cap, early impression (16), £4 4s.
9. A portrait of Rembrandt, with a scarf round his neck, third state, with the name and date (17), £2 15s.
10. A portrait of Rembrandt, with a drawn sabre held upright (18), £4.
11. The portraits of Rembrandt and his wife, early impression (19), £4 14s. 6d.
12. Portrait of Rembrandt, in a cap and feather, early impression, with the name and date (20), £6 6s.
13. Ditto, without the name, £1 1s.
14. Portrait of Rembrandt leaning on a stone sill, first state (21), £26 5s.; second state, fine, £32.
15. The portrait of Rembrandt drawing, eighth state (22), £4; the same, sixth state, before the landscape, £57.
16. A portrait of Rembrandt, in an oval, third state (23), £2 10s.
17. Portrait of Rembrandt with short curly hair, without Rembrandt's name (26), £3.
18. Portrait of Rembrandt, full face, laughing (29), £5.
19. Portrait of Rembrandt, with haggard eyes and a mutilated cap (33), £2.

SUBJECTS FROM THE OLD TESTAMENT.

20. Abraham Entertaining the Three Angels (36), £1 1s.
21. Abraham Sending Away Hagar and Ishmael, fine (37), £24 10s.
22. Abraham with his Son Isaac, early impression, with margin (38), £6 6s.

23. Abraham's Sacrifice (39), 15s.
24. Jacob's Ladder, print for a Spanish book (40), £3 7s. 6d.
25. Joseph Telling his Dream to his Brethren in the presence of his Father and Mother, second state (41), £10 10s.
26. The Triumph of Mordecai (44), £2.
27. David on his Knees (45), £1 1s.
28. Tobit, blind (46), £1 1s.
29. The Angels Ascending from Tobit and his Family, second state (48), £2 5s.

SUBJECTS FROM THE NEW TESTAMENT.

30. The Angel appearing to the Shepherds, fourth state, fine impression (49), £72.
31. The Nativity, or Adoration of the Shepherds, first state, with the white spaces towards the top (50), £1.
32. The Adoration of the Shepherds, a night piece, third state (51), £4.
33. The Circumcision, first state (52), 18s.
34. The Circumcision (53), £1 1s.
35. The Presentation of Jesus in the Vaulted Temple, second state, but pale and worn (54), 15s.
36. The Presentation, in Rembrandt's dark manner, fine (55), £25; another impression, good, £18 10s.
37. The Presentation, with the angel (56), £2 2s.
38. The Flight into Egypt, a small print, first state (57), £4 10s.; another impression, first state, very fine, £25.
39. The Flight into Egypt, a nice piece, second state and fourth state (58), £5.
40. The Flight into Egypt, the Holy Family crossing a rill (60), £3 5s.
41. The Flight into Egypt, in the style of Elsheimer, second state, with large margin (61), £23 2s.
42. The Rest in Egypt, in a wood, by night, second state (62), £2 6s.
43. The Rest in Egypt (63), £1 5s.
44. Jesus Found by His Parents in their Journey to Jerusalem (64), £11 11s.
45. The Holy Family, second state (66), £2 10s.
46. Jesus Disputing with the Doctors in the Temple, a large sketch (69), £1 1s.
47. The same subject, a small upright, third state (70), £1 3s.

48. Christ Preaching, second state, very fine (71), £60; another impression, £30 10s.
49. The Tribute to Cæsar, second state (72), £3 10s.
50. Jesus Christ Driving the Money-changers out of the Temple, second state (73), £3 5s.
51. Jesus and the Samaritan Woman at the Well, an upright plate (74), £1 12s.; another impression, second state, before name and date, £19.
52. Jesus and the Samaritan Woman at the Well, an upright plate (75), £2 5s.; another impression, very fine, £46.
53. The Resurrection of Lazarus, a large print, sixth state, no margin (77), £36 15s.
54. Christ Healing the Sick, called "The Hundred Gilder Piece," second state, very fine impression on india-paper, with an inch and a half of margin (78), £215 5s.
55. Our Lord in the Garden of Olives, fine impression on india-paper (79), £6 6s.
56. Our Lord before Pilate, fifth state (80), £45.
57. Our Lord Crucified between the Two Thieves, third state (81), £22; another impression, first state, £125.
58. The Descent from the Cross, second state before the address (84), £34.
59. Our Lord on the Cross between the Two Thieves, an oval (85), £6 10s. 6d.
60. The Crucifixion, a small square plate (86), £1 14s.
61. The Descent from the Cross, a sketch (87), £7 7s.
62. The Descent from the Cross, a night piece, on india-paper (88), £6 10s.
63. The Funeral of Jesus (89), £5.
64. Jesus Christ Entombed, second state (91), £16 16s.
65. Our Lord and the Disciples at Emmaus, second state (92), £5 10s.
66. Our Lord and the Disciples at Emmaus, a small print (93), £8.
67. The Good Samaritan, first state, with the white tail of the horse, the margin cut off (95), £32; the same, second state, very fine, £39.
68. The Prodigal Son (96), £5.
69. Peter and John at the Beautiful Gate of the Temple, fine (98), £11.
70. St. Peter (101), £1 13s.
71. The Martyrdom of St. Stephen (102), £4.
72. The Baptism of the Eunuch, second state, stained (103), £2 15s.
73. The Death of the Virgin, second state, the top injured (104), £1 1s.

Pious Subjects.

74. St. Jerome, sitting at the foot of a tree, fine (105), £11.
75. St. Jerome, kneeling, an arched print, second [state (106), £2.
76. St. Jerome, kneeling (107), 11s.
77. St. Jerome, sitting before the trunk of an old tree, second state (108), £16 10s.
78. St. Jerome, unfinished, second state (109), £30.
79. St. Jerome, in Rembrandt's dark manner, second state (110), £1 12s.; another impression, first state, fine, £21 10s.

Allegorical, Historical, and Fancy Subjects.

80. Youth Surprised by Death, scarce (113), £36.
81. Fortune, an allegorical piece, second state (115), 10s.
82. Medea, or the Marriage of Jason and Creusa, third state (116), £4 10s.; first state, fine, £25; the same, second state, £16.
83. The Star of the Kings (117), £36.
84. A Lion Hunt (118), £5 15s.
85. A Lion Hunt; and the companion (119), £3 3s.
86. A Battle, second state, rare (121), £2 2s.
87. The Travelling Musicians (123), £1 1s.
88. The Spanish Gipsy, very fine, and scarce (124), £70.
89. The Rat Killer, second state (125), £16 16s.
90. The Goldsmith (127), 12s.
91. The Pancake Woman (128), £2 15s.
92. The Sport of Kolef, or Golf, second state, bad impression (129), 14s.
93. A Jews' Synagogue, first state (130), £9.
94. The Schoolmaster (131), 6s.
95. The Mountebank (132), £3.
96. The Draughtsman (133), 10s.
97. Peasants Travelling (134), 18s.
98. A Jew with a high cap (135), £2 15s.
99. An old man with a boy, fine, but stained [(135*), £6.
100. The Peasant, with his hands behind him, third state (136), 8s.
101. The Blind Fiddler, second state (138), £1.
102. A Polander (140), £3 10s.
103. Another Polander, second state (141), £2 6s.
104. The Travelling Peasants (144), £5 10s.
105. A philosopher meditating (145), £3 15s.
106. A man meditating, first state (146), £12.

107. An old man without a beard, third state (148), £2 12s.
108. An old man with a bushy beard (149), 18s.
109. The Persian, second state (150), £16 16s.
110. The Hog, second state (154), £5.
111. The Shell, first state, with the white backgrounnd, very fine (156), £200.

Beggars.

112. A beggar, standing and leaning on a stick (159), £3 5s.
113. A beggar, standing, seen in profile in a cap, rare (160), £4 4s.
114. A beggar-woman asking alms (167), 5s.
115. The Ragged Peasant, with his hands behind him (169), £4.
116. A beggar, warming his hands over a chafing-dish, first state (170), 8s.
117. A beggar, sitting on a hillock, with his mouth open, first state (171), £2 10s.
118. An old beggar, with a long beard, and a dog by his side, very rare (172), £40.
119. Beggars at the door of a house, second state (173), £9 9s.
120. A beggar, and its companion, in two pieces (174-5), £1 1s.
121. A beggar, with a wooden leg (176), 18s.

Academy Figures.

122. A painter drawing from a model, second state (189), £5 5s.
123. An academical figure of a man, called in Holland The Prodigal Son (190), £3 15s.
124. Academical figures of two men (191), £2 2s.
125. A woman sitting before a Dutch stove, fifth state (194), £2 7s. 6d.

Landscapes.

126. Six's Bridge, second state (205), £21.
127. View of Omval, near Amsterdam (206), £47.
128. A View of Amsterdam (207), £20.
129. The Sportsman, second state (208), £9.
130. The Three Trees (209), £120; another impression, good, £90.

131. A peasant carrying milk-pails, second state (210), £27 10s.
132. The coach landscape, on China paper, very rare (212), £55.
133. A village near the high road, arched (214), £34; another impression, third state, fine, £50.
134. Another impression (214), £31.
135. A village with a square tower, arched (215), £18.
136. A landscape with a man sketching the scene (216), £8 10s.
137. The Shepherd and his Family (217), £14 14s.
138. The Canal, a landscape of an irregular form (218), £22 10s.
139. A landscape with a vista, third state, very rare (219), £31.
140. The landscape, with a ruined tower and a clear foreground, second state, rare (220), £230.
141. An arched landscape with a flock of sheep (221), £31.
142. A large landscape with a cottage and a Dutch hay barn, fine, with large margin (222), £80.
143. A large landscape, with a mill-sail seen above a cottage (223), £21.
144. An arched landscape with an obelisk, first state (224), £20.
145. A village, with a canal, and a vessel under sail, touched with Indian ink (225), £2 2s.
146. A grotto with a brook, first and second state, rare (228), £107.
147. A cottage with white pales, second state (229), £12 10s.
148. Rembrandt's Mill, stained (230), £7.
149. The Gold-weigher's Field, mended (231), £4 15s.; another impression, in good preservation, £114.
149* A landscape with two houses, lightly etched and coloured, exceedingly rare, £345.
150. A landscape with a canal and swans, and a landscape with a canal and a large boat (232, 233), £21.
151. A landscape with a cow drinking, second state (234), £27 10s.

Portraits of Men.

152. A man in an arbour (258), £3 5s.
153. Bust of an old man with a long beard, first state, with the date 1631 (261), £4 15s.
154. A man with a short beard (265), £6 10s.
155. Jan Antonides van der Linden, third state, on paper (266), 14s.

156. An old man in a fur cap, divided in the middle, with date 1640 (267), £6 6s.
157. Janus Silvius (268), £2.
158. A young man musing (270), £10.
159. Manasseh Ben Israel, second state (271), £3 15s.
160. Doctor Faustus, second state (272), £6.
161. Renier Ansloo, second state, on India paper (273), £32 10s.
162. Clement de Jonge, second state (274), £22.
163. Ditto, fourth state (274), £5 15s.
164. Ditto, fifth state (274), £1 10s.
165. Abraham Fransz, fourth state (275), £3.
166. Ditto, fifth state (275), £2 5s.
167. Old Haaring, third state, fine and rare (276), £255.
168. Young Haaring, second state, fine (277), £71; another impression, same state, £60.
169. John Lutma, second state before the window, very rare and fine (278), £155; another impression, faint, drawn upon by Rembrandt, £129.
170. Ditto, third state (278), £2 2s.
171. John Asselyn, second state, with traces of the easel, on India paper (279), £42.
172. Ditto, third state (279), £8 8s.
173. Ephraim Bonus, second state (280), £92.
174. Wtenbogardus, third state (281), £21.
175. Uytenbogaert, called the Gold-weigher, second state, on India paper, with large margin (283), £23.
176. Another impression, on India paper (283), £5 5s.
177. Counterproof of the first state, the face added in pencil and Indian ink, £11.
178. Portrait of Coppenol, a small plate, on India paper (284), £10.
179. Portrait of Coppenol, a large plate, third state, with verses, autograph, and date 1661 (285), £51.
180. Van Tolling, fine and rare (286), £500.
181. The Burgomaster Six, third state, with the name and age, very fine (287), £270.

Fancy Heads of Men.

182. First head (288), £3.
183. Second head (289), £4 4s.
184. A young man in a Mezetin cap (291), £5.
185. Bust of an old man with a large beard (292), £2 10s.
186. Bust of an old man, bald-headed, with a long beard (293), £2.
187. Profile of a bald-headed man (294), £1.

188. Profile of a bald-headed man (295), 10s.
189. An old man with a bald head (296), 5s.
190. Bust of an old man without a beard, in a very high fur cap (299), 10s.
191. The slave, with the great cap, first state (302), £2 2s.
192. Bust of a man, seen in front in a cap (304), £6.
193. Bust of a man with curling hair, and his under-lip thrust out (305), 15s.
194. Profile of a bald old man with a short beard, first state, the top margin cut (306), 15s.
195. Bust of a man in a fur cap, stooping (397), £3.
196. Profile of a bald-headed man—coarsely etched, first state (308), £7 7s.
197. An old man with a large white beard (310), £6.
198. A young man, a half length, early impression (311), £19 19s.
199. A man with a broad-brimmed hat and a ruff (312), £1 6s.
200. An old man, with a square beard, in a rich velvet cap (314), £15 15s.
201. A man with mustaches in a high cap, sitting, second state (319), £2.
202. Bust of a man bald-headed (322), 16s.
203. An old man with a very large beard (323), £1.
204. A grotesque head, in a high fur cap (324), 18s.
205. Another grotesque head with the mouth open (324), 13s.

Portraits of Women.

206. The Great Jewish Bride (337), £34.
207. St. Catherine (338), £21.
208. An old woman sitting, looking to the right, third state (339), £9 9s.
209. An old woman sitting, looking to the left (340), £3 15s.
210. A young woman, with a head-dress of pearls, dated 1631 (342), £6 10s.
211. Rembrandt's mother, second state (344), £2 6s.
212. An old woman sleeping (345), £6 15s.
213. A head of an old woman, etched no lower than the chin (347), £6 10s.
214. Bust of an old woman, lightly etched (348), £2.
215. A woman with a basket (350), £2 5s.
216. A Morisco, second state (351), £2 4s.
217. Bust of a woman, the lower part oval (352), £2 18s.
218. A woman in a large hood (353), £1 2s.

STUDIES OF HEADS AND SKETCHES.

219. Rembrandt's wife, and five other heads (359), £2.
220. Three heads of women (361), £1 8s.
221. Three heads of women, one asleep (362), 18s.
222. Two women in separate beds, and other sketches, fine (363), £7 15s.
223. Rembrandt's head, and other sketches, scarce (364), £8 10s.
224. Sketch of a tree, and other subjects, very rare (366), £15 15s.

Renatus.—*See* **Boivin (René)**.

Reni (Guido).—One of the most famous painters of antiquity. He was born at Bologna in 1575, and died there in 1642. He is said to have "amused himself" with the point. His prints are, however, masterly productions, and his style has been imitated by several inferior artists, notably by Simone Cantarini, called Il Pesarese.

1. Madonna and Child, in an oval; ditto in a circle; ditto in a reverse direction; the Madonna and Child with St. John (4), fair impression, £1.
2. The Holy Family, with a copy reverse, fair, 11s.
3. The Holy Family (No. 11 in Bartsch), fair, 8s.
4. St. Christopher, St. Jerome (2), good, £1 6s. 6d.
5. Cupid breaking his bow, fair, 9s.
6. The head of an old man, fine and very rare, £2 2s.

Reverdino (Gasparo).—An Italian engraver, who probably flourished between the years 1564 and 1602. Details of his life are, however, so contradictory, that it is impossible to state anything with certainty. Even his Christian name is a matter for speculation.

1. Leda (No. 21 in Bartsch), fine, £2 12s. 6d.
2. Leda, an upright piece (No. 22 in Bartsch), fine, £2 15s.
3. David Cutting off the Head of Goliath, 5⅞in. by 5½in. (not mentioned by Bartsch), fine, £1 18s.
4. Mary Magdalene recumbent before a crucifix, "G. Reverdinus, f.", 8½in. by 5½in.; an old man, half-length figure, holding an hour-glass, on the left a skeleton, on the right a devil, a female head behind, 6½in. by 5⅝in., with the artist's name as above (2), £2 10s. (Neither of these pieces is mentioned by Bartsch.)
5. The Last Judgment, a circle, fair, 17s. 6d.

6. Tarquin and Lucrece, fair, 8s.
7. Women bathing, good impression, but cut, £1 5s.
8. Four different prints, each representing a dance of children, three only described by Bartsch (Nos. 36-8), fine, £1 16s.

Reynolds (Samuel William).—An eminent engraver in mezzotinto, who was born in 1774 and died in 1835. His portraits number several hundreds, a representative few of which are given below:

1. Madonna Cul. Bambino, after Sir Joshua Reynolds, proof, open letters on India paper, fine, £1 7s. 6d.
2. Captain Forbes, three-quarter length, in square, after Northcote, artist's proof, 12s. 6d.
3. The Right Hon. William Dundas, three-quarter length, the head to the front, after Hoppner, printed in colours, 4s.
4. Thomas Girton, water-colour painter, three-quarter length, holding crayon and sketch-book, good, 15s.
5. John Opie, painter, three-quarter length, proof before letters, 12s.
6. James Watt, engineer, after the bust of Chantrey, 11s.
7. General West, three-quarter length, in a small square, mezzotinto, proof, 17s.
8. The Right Honble. William Pitt, three-quarter length, trial proof, the head only, after Sir Joshua Reynolds, India paper, 12s.
9. William Wyndham, statesman, proof before letters, 14s.
10. Charles Smith, painter of the Great Mogul, three-quarter length, wearing turban and holding a roll of paper, good, 15s.
11. Sir Joshua Reynolds when young, three-quarter length, brilliant proof, with the artist's name merely etched in, £5 5s.

Ribera (Josef).—*See* **Spagnoletto (Il).**

Richomme (Joseph Theodore).—An engraver of repute, who was born at Paris in 1785. Single impressions of this artist's work, if in a fine state, realise extraordinary prices. A print of his portrait of Aretino, a small engraving, sold for upwards of £500 at the Brentano Sale, at Leipzig, in 1871.

1. Marc Antonio Raimondi, the engraver, after a fresco by Raffaelle, on India paper, £1 15s. 6d.
2. Neptune and Amphitrite, after Giulio Romano, fine proof before any letters, £14; another impression, good, £3 10s.

Ricoveri.—*See* **Barbiere (Domenico del).**

Ridinger (John Elias).—Pre-eminently an engraver, though in his own country of Suabia he enjoyed a tolerable reputation as a painter as well. He was born about 1700, and died in 1769. His prints are fine works of art, and much sought after by collectors.

1. Sixteen landscapes, with cows and other animals, all after Roos, fine, £6.
2. The set of forty-one wild animals in large woody landscapes, entitled "Contemplatio Ferarium Bestiarum, &c.," fine, £7 7s.
3. The set of twelve fables, with the German, Latin, and French letterpress, £2.
4. Fifty-one plates of stags, wild boars, &c., in upright landscapes, £6.
5. Eighteen large upright plates of horses exercising, 12s.
6. Twenty-three plates of various wild animals, with impressions of their feet and German letterpress descriptions, £3 3s.

Robeta, or **Robetta.**—This old engraver, who was probably born about the year 1450, derived his name from his method of marking his plates, "Robeta" or "Robetta." Nothing is known of his private life. His prints are excessively scarce, but executed in a very coarse and rough style. Like most early engravers, Robetta was a goldsmith.

1. Adam and Eve, with their infants, Cain and Abel, very fine, £2 10s.; the same, first impression, before the round hole in the middle of the plate at bottom, very fine, and rare in this state, £4 4s.
2. The Adoration of the Magi, very fine, £3.
3. The Madonna and Child, £2 10s.
4. The Madonna, the Infant Christ, and St. John, with angels, very fine, £6.
5. Faith and Charity, good, £1 15s.
6. Ceres, very fine, £4.
7. Venus, attended by Cupids, very fine, £2 10s.

8. Apollo and Marsyas, very fine, £4 10s.
9. Hercules Killing the Hydra, second impression, fine, £2 15s.
10. Hercules and Antæus, very fine, £3.
11. The old woman and the four lovers, very fine impression, and rare, £5.
12. The young man tied by his left arm to a tree, very fine and rare, £6 12s. 6d.
13. Mutius Scævola, very fine, £3 3s.
14. The Sacrifice of Cain and Abel—The Death of Abel (neither piece mentioned by Bartsch) (2), very fine, and exceedingly rare, £9 9s.

Robins (William).—A mezzotinto engraver, who was living in 1740. All the prints known to have been executed by him consist of portraits.

1. John Balliol, in armour, very rare; Robert Vere, Duke of Ireland, and his wife Philippa de Courcy (octagon), entitled "Connubium Irlandicum," also very rare (2), £2 12s. 6d.
2. William Bateman, Bishop of Norwich, oval half sheet, mezzotinto, fine impression, and very rare, £5 10s.
3. Sir Thomas Pope, ob. 1558, ætat. 50, mezzotinto, good, £1 17s. 6d.
4. Johannes Key, M.D., founder of Caius College, in profile, half sheet, mezzotinto, fine, £1 10s.

Robinson (John Henry), A.R.A.—Born at Bolton, Lancashire, in 1796; died at Petworth in 1871. His prints, if good impressions, are highly esteemed, and will doubtless become more valuable in course of time.

1. The Duchess of Bedford, after Vandyck, half length, from the picture at Petworth, proof, very fine, £5 10s.
2. Rubens, after Vandyck, half length, standing, proof, 12s.
3. Sir Walter Scott, after Lawrence, fair, 8s.
4. Queen Victoria, seated, with letter in her left hand, after Thorburn, artist's proof, 12s. 6d.
5. Queen Victoria, half length, standing, her left hand resting on a table, after Partridge, proof in frame and glass, 14s.
6. Sir James Worsley, half sheet, mezzotinto, good, £1 1s.
7. The Seven Bishops (ornamented ovals), half sheet, mezzotinto, very rare, and a fine impression, £4 10s.

Robinson (Richard).—Working in London, 1680. The name of this artist appears on several plates, all

mezzotinto portraits. No reliable details of his private life are available.

1. A group of seven ovals representing the seven Bishops sent to the Tower in 1688 by James II.; names beneath, 18s.

Rogers (**William**).—Born in London about 1540; living in 1602. This artist was one of the earliest English engravers who worked for the booksellers. His prints consist of portraits, frontispieces, and general ornaments for books. Some of them are very scarce and valuable.

1. Queen Elizabeth, holding an orb and sceptre, in an ornamented oval, Royal arms beneath, motto "Rosa Electa," fine impression of a very rare print, £21.
2. Robert, Earl of Essex (oval), in a hat and feather, holding a baton, half sheet, fine and very rare, £12 12s.
3. Thomas Moffet, naturalist, with three other portraits on the same plate, viz., Edward Wotton, Conrad Gesner, and Thomas Penn (small ovals), folio, a most rare print, and very fine, £13.
4. Thomas Moffetus Anglus, the same as the preceding, but before the introduction of the miniatures of Edward Wotton and Thomas Penn, brilliant proof, £25.
5. Charles, Earl of Nottingham, good, £2 18s.
6. Maximilian of Austria, full length, standing under an archway, good, £1 10s.

Roghman (**Roland**). — This artist was born at Amsterdam in 1597, and is celebrated chiefly as a painter. He, however, etched a few plates from his own designs, among which may be mentioned the following:

1. A set of the Views in Holland, oblong (8), fine and scarce, £1 17s. 6d.
2. Companion set of the Views in Holland, oblong (8), fine and scarce, £2 10s.
3. The Breaking-up of the Dyke at Hontewael, four different representations on one sheet, perfect and very fine, with references at the bottom, £21 10s.

Roman (**The**).—*See* **Picart** (**Etienne**).

Roos (**John Henry**).—Born at Otterberg in 1631; perished in a burning house at Frankfort in 1685. All

his prints consist of compositions in which animals are chiefly represented.

1. A set of thirteen sheep, goats, &c. (numbered 18 to 30 in Bartsch), including the very rare title (beautiful proofs before the inscriptions of Nos. 19 and 25) which divides them into two sets, and before the letters of the alphabet *a* to *f* on the last six plates, very rare, £7 7s.
2. The Shepherd and his Flock in Repose (38 in Bartsch), dated 1660, an extremely rare print and very fine, £12 12s.
3. The Goat (35); the Newly-shorn Lamb and Ram (36); the Goats (37); all fine and extremely rare, £17.

Rosa (Salvator).—A very famous painter, who was born near Naples in 1615, and died at Rome in 1673. His paintings rank among the most admired productions of any age, but his prints—numbering in all about ninety, no less than sixty-two of which represent banditti, soldiers, and other figures—are not of the same importance. They usually sell by auction for small sums, though every now and then a superior specimen will sell for several guineas.

Rosa Sisto.—*See* **Badalocchio (Sisto).**

Rossi (Giacomo).—Born at Rome in 1680; working in 1722. This artist was the son of Girolamo Rossi, an engraver who was born at Rome in 1630. The prints of neither artist, however, are of much value.

1. Pope Innocent XII., in an oval, illustrated with historic scenes, fair, 3s.

Rota (Martin).—Born in Dalmatia about the year 1550; living in 1592. This artist's print of "The Last Judgment" is by far the best of his productions, and, if in a really fine condition, frequently brings a high price.

1. The Last Judgment, after Michelangelo, second impression, with the copy by Gaultier, £1 5s.; the same, first state, with the address of Guarinoni, fine, £3 15s.

2. Portrait of C. Clusius; ditto of J. Fichardus (2), £1 12s. 6d.
3. Maria of Austria and Mary Queen of Scots (2), both very rare, and not mentioned by Bartsch, slightly cut, £2 5s.
4. The Flagellation of Christ, after Titian, fine, £1.
5. Alexander and Cosmo de Medici, two small circles, Fame standing upon a lion between them, holding a crown over each (1), 10s.
6. Rudolphus II., three-quarter length, in imperial robes, brilliant impressions, £2 15s.
7. The Life and Passion of Christ, after Albert Dürer (19), indifferent impressions, 21s.
8. The Last Judgment, from Rota's own design; and the same with a curious variation, in which the portraits of the princes of the House of Austria are introduced into Heaven (2), good, £2 15s.
9. Venus and Adonis, after Titian, proof before the verses at bottom, £1 10s.

Roullet (Jean Louis).—Born at Arles, in Provence, in 1645; died at Paris in 1669. The ablest of the pupils of Francis de Poilly.

1. Edouard Colbert, bust in an oval, with drapery, 15s.
2. Jacques Louis, Marquis de Beringhen, after Mignard, 12s.
3. Louis XIV., after Mignard, three-quarter length, in armour, good, £1 7s. 6d.
4. The Visitation, after Roullet, proof, 18s.
5. The Three Marys Lamenting over the Body of Christ, after Caracci, fine proof before the inscription, £2 15s.

Rousselet (Giles).—An artist of average reputation, who was born at Paris in 1614, and died there in 1686. His prints number about eighty, but are not often met with. Their value is, as a rule, small.

1. The Dead Christ in the Lap of the Virgin, after Caracci, fine proof, £1 5s.

Rowlandson (Thomas).—This artist was the celebrated designer of caricatures. He was born in London in 1756, and died there in 1827. His works are very numerous, and perhaps better known than those of any other modern etcher except Cruikshank. Among the

numerous works illustrated by Rowlandson, either solely or in conjunction with others, may be mentioned "Advice to Sportsmen," 1809, 8vo, which, if uncut, brings as much as £3 by auction; "Adventures of Baron Munchausen," 1811, 8vo, £1 15s.; Collier's "Art of Ingeniously Tormenting," 1808, 8vo, £2 5s.; "The Dance of Life," 1817, 8vo, £4; "Dance of Death," 2 vols., 1815, 8vo, £7; Combe's "Three Tours of Dr. Syntax, in search of Consolation, the Picturesque, and a Wife," which bring various prices according to condition; "Johnny Newcomb," 1818, 8vo, £2 10s.; "Johnny Quæ Genus," 1822, 8vo, £2 10s.; "Miseries of Human Life," 1808, 4to, frequently as much as £9 or £10; "Naples, and the Campagna Felice," 1815, 8vo, £3; "Qui Hi in Hindostan," 1816, 8vo, £3; "Sentimental Travels," 1821, 8vo, from £5 to £7; "Political Sketches of Scarborough," 1813, 8vo, £4 to £5. Rowlandson also illustrated several of Fielding's works, an edition of Gambado's "Academy," Wigstead's "North and South Wales," and many other books which bring ever-increasing prices, mainly on account of the plates which they contain.

Rubens (Peter Paul).—Born at Siegen in 1577, and died in 1640. This famous painter etched a few plates, which are executed in a masterly style.

1. St. Catherine, standing on a wheel, the Magdalen, St. Francis (3), all fair impressions, £1 10s.
2. A woman holding a light, which she screens with one hand from the endeavours of the devil to extinguish it with a pair of bellows; an angel on the right driving the devil away; measurement 7¼in. by 4⅞in.; a very curious etching, not mentioned by any authority, £6 6s.

Rubusti (Giacomo).—*See* **Tintoretto.**

Rugendas (George Philip).—Born at Augsburg in 1666, and died there in 1742. The plates of this artist

consist almost entirely of hunting and battle scenes, soldiers on the march, and other scenes of active life.

1. Twenty-two etchings of horses (in mezzotinto), military campaigns, &c., fair, £1 1s.

Rupert (Prince).—This artist, so well known in English history, was the supposed inventor of the mezzotinto process, though many authorities bestow this honour upon Colonel von Siegen, an officer in the service of the Landgrave of Hesse. Prince Rupert was born in 1619, and died in London in 1682. His prints are very valuable.

1. Head of the Executioner of St. John the Baptist, early copy, very fine, £2 12s. 6d.
2. An executioner holding a sword in one hand and a head in the other, after Spagnoletto, very brilliant and excessively rare, £25.

Rutlinger (John).—This artist's name is not to be found in any dictionary of engravers. It is supposed that he lived about the middle of the sixteenth century.

1. Queen Elizabeth, when young, half length, in a large oval, in her left hand a fan of ostrich feathers, exceedingly rare (imperfect), £22 10s.

Ruysdael (Jacob).—A landscape painter, who was born at Haarlem, probably in 1630. He etched a few plates, which, if in good condition, are highly esteemed.

1. The Little Bridge; two peasants and their dog; the College on a Hill (3), fair, 12s. 6d.
2. The Travellers, fine and excessively rare, £15.
3. The Cornfield, proof before the name of Ruysdael, and prior to the additional work on the trunk of a fallen tree, very rare in this state, £7 7s.
4. Landscape with three oaks, with the copy, fine and very rare, £4 4s.

Ryland (William Wynne). — One of the best of English engravers. He was born in London in 1732, and became a pupil of Ravenet, who was at the time living in England. He executed a large number of plates, some of which are in the peculiar chalky manner which he is said to have introduced into England.

These are chiefly after the pictures of Angelica Kauffmann, and frequently command high prices. He also engraved a set of fourteen plates for Sir John Hawkins's edition of Walton's "Angler," and in addition to a pension of £200 per annum, which he received as Engraver to George III., he had a large business as a printseller. Unfortunately, Ryland was hanged for forgery in 1783.

Ryther (Augustine).—An artist who engraved several maps in Saxton's Atlas, published in the time of Queen Elizabeth (1579). A good copy of the atlas is worth £50, and in some instances more. Odd maps by Ryther are also valuable.

CHAPTER XXIX.

SADELER TO SWEERTS.

Sadeler (**Ægidius**).—This artist, whose Christian name is sometimes given as Giles, and at others as Gilles, was born at Antwerp in 1570. He died at Prague sixty years later, having in his time executed some of the finest pieces procurable. Many are very rare, and valuable even when in only fair condition. The Sadeler family consisted of Jan or John, whose name appears next on the list; Ægidius, above mentioned; Raphael, the younger brother of Jan, who was born at Brussels in 1555; Marcus, supposed to have been a son of Jan, and who in all probability was a publisher and not an engraver; Raphael, the younger, the son of the elder Raphael, born about 1580; and Tobias, supposed to be the son of Ægidius, and who was living at Vienna about 1680. There were also several other engravers and publishers of the same family, but their works are mixed up beyond hope of identification. Further information may be obtained from Nagler's "Lexicon." The best engravers of this family were Ægidius and Jan; several of the others were, however, of fair average merit. The study of the works of these artists would occupy many years, and it seems to be clear that anyone devoting himself to their collection would open entirely new ground.

1. Anna Catherine, daughter of Ferdinand of Austria, half length, in her imperial robes; Matthias, Emperor of Germany, half length, under a canopy, in his imperial robes (2), £3 3s.
2. Charles de Longueval, three-quarter length, a small illustrated oval, fair impression, 14s.
3. Sir Anthony Shirley, cut at the corners, 5s.
4. The Palatine Family, good, but inscription cut away, £1 11s.

Sadeler (**Jan**).—A Flemish engraver, born at Brussels in 1550, and supposed to have been a pupil of Van den Broeck, the painter. This artist's prints are scarce. Some of them are dated, the last being marked 1600, after which nothing is known of him. The meagreness of the following list is due to the fact that but few cataloguers will pledge themselves to ascribe a print by one of the Sadelers to any particular member of the family. The collector may refer to Nagler's "Lexicon," and Bryan's "Dictionary of Engravers" (last ed., 1884, &c.) for any further information that may be required.

1. Sigismond Freyrabend, a publisher, three-quarter length, in a cap, fair, with margin, 14s.
2. Marie de Medici, when young, three-quarter length, in ruff and necklace, fair, 7s.

Saenredam (**John**).—A Dutch engraver, born at Leyden about 1565. He is supposed to have been a pupil of Henry Goltzius. Bartsch describes 123 prints by him. The list given below consists, unfortunately, of inferior specimens. Saenredam was a first-rate engraver, and on the rare occasions when any good specimen of his work is offered for sale there is usually considerable competition. A good specimen cannot be got anywhere for less than £1, and some of the finer proofs, as for instance those of the "Wise and Foolish Virgins," in five plates, 1606, bring much more even by auction. Pieter Saenredam, the son of the above, was a painter of some eminence at Haarlem.

1. Set of the Planets; History of Adam and Eve, &c. (15), 7s.
2. The Cave of Pluto, 8s.; another impression, 11s.
3. Vertumnus and Pomona, 8s.
4. Bacchus, Venus, and Ceres (3), 12s.
5. The Five Senses, 8s.

Saftleven (Cornelius).—Born at Rotterdam in 1606; died about 1670. This artist was principally a painter, but he executed a few etchings in a neat and spirited style.

1. Set of twelve figures, cats, dogs, fowls, &c., fair, 11s.
2. The Five Senses, grotesque plates, good, with margin, £2 2s.

Saftleven (Hermann).—This artist was the younger brother of Cornelius. He was born at Rotterdam in 1609, and died at Utrecht in 1685. He is supposed to have been a pupil of Van Goyen.

1. His portrait, good impression, but cut, 8s.
2. The Four Seasons (4), fair, 16s.
3. Large landscape (No. 34 in Bartsch), fair, 4s.
4. The Dutch Barn, good, 17s. 6d.
5. View of Utrecht, fair, 5s. 6d.
6. Eighteen plates of elephants, dogs, cats, &c., indifferent, 6s.
7. The Wood and the Great Tree, both very fine and rare, £5 5s.

St. Aubin (Augustin de)—*See* **Aubin (Augustin de St.).**

St. Aubin (Gabriel Jacques de).—*See* **Aubin (Gabriel Jacques de St.).**

Sandrart (Jacob).—An artist who was working at Ratisbon in 1653. His prints consist almost entirely of portraits, which indeed are looked upon as the best of his pieces

1. John George, Duke of Saxony, three-quarter length, in oval, 1653, good, £1.
2. John Septimus Jorger, in armour, oval with inscription round, very fine, with margin, £1 17s. 6d.
3. The Emperor Ferdinand III., fair impression, no margin, 7s. 6d.

Sandrart (John Jacob).—This artist, the son of the above, was born at Ratisbon in 1655, and died at Nuremberg in 1698. He worked on a few plates, which are good in their way. Susanna Maria, his sister, and Lawrence, who was probably a brother, also turned out some fair work.

Sannutus (Julius).—A Venetian engraver, who flourished between the years 1540 and 1570. Nagler gives a list of twelve prints by this artist. *See* also Bartsch, vol. xv. The whole of his prints, if in good condition, are very rare.

1. Two plates of the Story of Marsyas, after Correggio (there should be three), £1 6s.
2. The Dance of Bacchanals, minus inscription, very fine impression, £2 2s.
3. The Three Cupids, with the globe, very fine, £3 3s.
4. An allegorical representation of Fortune, sometimes ascribed to Æneas Vico, good, £1 5s.

Savage (John).—An English engraver, who flourished in London about the year 1680, and devoted his time almost entirely to limning the features of malefactors. Savage carried on his business in the Old Bailey.

1. Sir Henry Chauncey, author of the "Antiquities of Hertfordshire," good, 10s.; another impression, fine, £1 15s.
2. Catherine Brudenel, Countess of Middleton, after Kneller, very good, £1 4s.
3. Three medals and their reverses, Mary I., James IV. of Scotland, and Henri II. of France, from a book, fair, 8s.
4. James, Duke of Monmouth, and his Adherents, eight ovals on one sheet, rare, £2 8s.
5. Sir Henry Pollexfen, half sheet, fine and rare, £2 2s.

Savart (Peter).—A French engraver, who was born at Paris in 1755. His work consists mainly of portraits, some of which, if in fine condition, are of value. The majority, however, are not of much importance.

Savoyen (Charles van).—This artist was a painter, but he executed one or two engravings which, if early

proofs, are highly esteemed. He died at Antwerp about 1680.

1. His own portrait, proof before letters, fine and rare, £1 2s.

Scalberg (**Peter**).—This artist was probably living in 1650, but very little is known concerning him. His few etchings enjoy a medium reputation.

1. The Entombment, scarce, but indifferent impression, 5s.
2. Venus and Cupid, 1638, fair, 4s.; another impression, good, with large margin, 16s.

Schalcken (**Gottfried**).—A painter of repute, who was born at Dort in 1643, and died in 1706. Only two prints are known to be the work of this artist. The first mentioned below is doubtful, and the second depends entirely on the authority of Bruillot.

1. Rembrandt van Ryn, bust in oval, face to the front, 10s. 6d.
2. A peasant laughing, three-quarter length, hiding his face in part with his hand, in an oval, inscribed "Quam meminisse Juvat," a very rare etching, fair impression, £1 15s.; another impression, brilliant, with slight margin, £15 15s.

Schenck (**Pieter**).—Born at Elberfeld, in Germany, in 1650; died at Amsterdam, where he lived nearly all his life, in 1715.

1. Domenico Andreas, after Kneller, good, 11s. 6d.
2. The Seven Bishops, fair, 8s.; again, good, £1.
3. William, Duke of Gloucester, fair, 4s.
4. George I., fair, 5s. 6d.
5. William, Duke of Devonshire, fine and rare, 18s. 6d.

Schiavone.—*See* **Meldolla** (**Andrea**).

Schiavonetti (**Luigi**).—A famous painter and engraver, who was born at Bassano in 1765; he died in London in 1810. Schiavonetti's prints, though held in considerable estimation by collectors, are not often met with. Amongst other work, he executed a series of etchings for "Blair's Grave" (edition 1808, large 4to), after the designs of Blake.

1. William Blake, half length, seated, holding pencil, proof on India paper, £2 2s.
2. Vandyck in the character of Paris, fair, 7s. 6d.
3. The Death of General Wolfe, very fine, £1 5s.

Schidone (Bartolomeo).—Born at Modena in 1560; died in 1616. This famous painter is only credited with one print, which is mentioned below.

1. The Holy Family, good, £1 15s.; another impression, good, but cut, 14s.

Schley (Jakob van der).—Born at Amsterdam in 1715. This artist was a pupil of Bernard Picart. His few portraits and book-plates are generally sold in parcels, and bring small sums. The best are probably his prints for "Don Quixote," after Coypel, published in 1746.

Schmidt (George Friedrich).—A famous engraver, who was born at Berlin in 1712, and died there in 1775. His style assumed different forms at various periods of his life, so that to judge of his works from their mere appearance is exceedingly difficult. Sometimes he imitated Rembrandt, and at others Della Bella and Castiglione. For further particulars, *see* the "Catalogue raisonné de l'Œuvres de George Frederic Schmidt," Londres, 1789.

1. Marie de Rabutin Chantal Marquise de Sevigné, three-quarter length, in oval, £1 5s.
2. Constantinus Scarlati, oval, with arms beneath, 10s.
3. Maurice Quentin de la Tour, oval, 9s. 6d.
4. Dinglinger, three-quarter length in oval, 13s.
5. Lot and his Daughters, after Rembrandt, proof, very fine, 18s.

Schoen (Martin).—*See* **Schongauer (Martin).**

Schongauer (Martin), sometimes called Martin Schoen.—This artist is considered to have been the father of the German school of engraving. He was born at Culmbach, in Franconia, about the year 1420, and is supposed to have died in 1499. His prints are especially rare and valuable. Other probable members of the same family are Bartholomew Schongauer, about

whom nothing seems to be known, and Erhard Schongauer, a German engraver, who was living in 1540. None of their works seem to have been disposed of at all recently.

1. The Virgin Receiving the Annunciation, very fine, with slight margin, £71.
2. The Virgin and Child, very good impression, but inlaid, £8 10s.
3. The Virgin, with the paroquet, fine, £15 15s.
4. St. Anthony, the First Hermit, fine early state before the retouch, £25.
5. The Nativity, very fine and rare, but laid down, £4 10s.
6. The Adoration of the Kings, very fine and rare, £21.
7. The Flight into Egypt, rare, but cut, £4 14s.
8. The Crucifixion, very fine, £8 10s.
9. The Entombment, £1 5s.
10. Our Saviour with the Magdalene, very fine and rare, £25.
11. The Wise and Foolish Virgins, a complete set of these (10) very scarce and valuable prints, finest states, brilliant, £125.
12. A half-size figure of a Foolish Virgin (No. 87 in Bartsch), fine, and very rare, £11 11s.
13. St. John the Baptist, good, £10 10s.
14. The Virgin, seated by the side of the Almighty, a brilliant impression, £27 15s.
15. St. Catherine, fine, £12 12s.

Schuppen (Pieter van).—A Flemish engraver, born at Antwerp in 1623; he died about the year 1700. This artist, whose prints are highly esteemed, was a pupil of Nanteuil. With reference to the print numbered 9 below, it is very difficult to say why such a small sum was realised even at auction, where sometimes objects of art and *vertu* sell for much less than they are worth. The inference is that the print was of doubtful authenticity. Had it been undeniably genuine, it should have brought several guineas.

1. Margaret, Duchess of Newcastle, sitting under a canopy, six English verses, folio, very good, £1 19s.
2. The Virgin and Child, called "La Madonna," after Raffaelle, very fine, £7 10s.; another impression, £1 8s.

3. Pierre de Braux, Marquis d'Anglure, fine, £2 15s.
4. M. de la Reynie, fine proof before any letters, £3 10s.
5. Hardinus de Perefixe de Beaumont, three-quarter length, fine, with margin, £1 5s.
6. Louis XIV., in oval, dated 1664, fine, 18s.
7. Ludovicus Delphinus, in large oval, three-quarter length, in armour, dated 1684, 16s.
8. "Max Henrie D. G. Archiep. Colon," bust in oval, very fine and rare, £1 10s.
9. Guillaume de Harwonys de la Seilleraye, fine proof before the wig was finished, described as probably unique, 5s.

Schut (**Cornelius**).—Great difference of opinion exists with regard to this famous disciple of Rubens, both as to personal identification and with regard to the times of his birth and death. Most probably he was born at Antwerp in 1600, and died there in 1660.

1. Charles II., in an oval supported by angels, in a sheet, representing his embarkation at Scheveling, touched proof before any inscription, £4.
2. Bacchus, Ceres, and Pomona, fair, 12s.
3. The Triumph of Peace, good, with margin, £1.

Scolari (**Giuseppe**).—A native of Venice, who was living about the year 1580. His prints, if in good condition, which is seldom the case, are valuable.

1. St. George and the Dragon, woodcut, good, 13s.; another impression, fair, 4s. 6d.
2. St. Jerome in the Desert, large upright woodcut, fair, 15s. 6d.
3. The Rape of Proserpine, nearly square woodcut, fair, 9s.

Scriven (**Edward**).—A high-class English engraver, who was born at Alcester in 1775. His works resemble those of Bartolozzi, which he evidently studied. Scriven, who worked chiefly for Boydell and the publishers, died in 1841, leaving a large number of prints of excellent description and quality. Those here mentioned, though a few of the best of his productions, were all inferior impressions.

1. Lord Falkland, half length, seated, proof before letters, 12s.
2. Sir Thomas More, in hat and fur collar, bust, 6s.
3. Sir Thomas More and his Family, after Holbein, 7s. 6d.
4. Sir William Russell of Thornhaugh, 5s.

Semolei (Il).—*See* **Franco (Batista).**

Sericcus (Philip).—This artist was living in Rome in 1568, as a set of twenty-eight portraits of the Popes, bearing his name, was published there at that date. The mark of the two cocks fighting is sometimes attributed to this artist, but probably erroneously, as it would seem to belong to Cornelius Cort and Jerome Cock.

1. Lucretia, first state before the plate was reduced, very fine, £1 10s.
2. Apollo and Marsyas, good, 14s.
3. The Holy Family, after Buonarotti, an upright plate, good, 12s.; another impression, very fine, with margin, £1 7s. 6d.

Sharp (William).—An excellent English line-engraver, who was born in London in 1749, and died in the neighbourhood of Chiswick in 1824. Sharp was a follower of Joanna Southcott and Brothers the "Prophet," whose portraits he engraved. The inscription round the portrait of Brothers runs as follows: "Believing him to be a man ordained, by God I engrave his portrait." The comma should of course come after the word "God." This mistake caused Sharp to be much ridiculed at the time, and contributed to the sale of the print, which is now very scarce.

1. General Cathcart, three-quarter length, in square frame, 1791, proof, 15s.
2. Charles I., King of England, three-quarter length, proof, open letters, £1 5s.
3. Hart Davis, a connoisseur, three-quarter length, after Laurence, 11s. 6d.
4. John Kemble, three-quarter length, right elbow on table, 12s.
5. Joanna Southcott, three-quarter length, seated, with open Bible, proof before all letters, £1 10s. 6d.

6. George Washington, three-quarter length, proof before letters, £2 10s.
7. The head of Christ, after Guido, proof, 16s.
8. The Magdalene, after Guido, proof on India paper, very fine, £2 5s.

Sherwin (**John Keyse**).—A famous engraver, who was living in the year 1750, and died about 1790. He was a pupil of Bartolozzi, and a man of exceptional genius, but dissipated. His print of "The Finding of Moses" is a masterpiece.

1. Mrs. Abington, as Roxalana, in the "Sultan," after Reynolds, £1.
2. William Pitt, Earl of Chatham, proof, open letters, 17s. 6d.
3. Lancelot Brown, after Dance, proof, open letters, 11s.
4. Edward VI., from the picture at Kensington, fair impression, 4s.
5. Marriage of Cupid and Psyche, from a cameo, after Cipriani, good, 8s.
6. The Finding of Moses (the Duchess of Devonshire representing Pharaoh's daughter), fine impression, £8 8s.; again, brilliant proof, £22 10s.

Sherwin (**William**).—This English engraver was living in the year 1700, but beyond this date very little appears to be known about him. Some of his prints consist of mezzotintos, which, though indifferently executed, frequently command high prices.

1. James I., with Ribbon and Order of the Garter, small folio, mezzotinto, very fine and rare, £2 14s.
2. Sir William Jones, folio, and the same, a proof before any inscription, very fine and rare (2), £4 6s.
3. Edward Massey, Esq., on horseback, truncheon in his hand, 4to, exceedingly rare, £5 10s.
4. Prince Rupert, sash round his waist, &c., large 4to, excessively scarce, £21.
5. George, Duke of Albemarle, circular head, in armour, mezzotinto, very fine, and excessively scarce, £25.
6. William, Viscount Say and Seale, in armour, on horseback, 8vo, very fine and rare, £7 2s. 6d.
7. Slingsby Bethell, Esq., Sheriff of London, 1680, very fine and exceedingly rare, £15 15s.
8. Richard Smith (author of the "Obituary"), oval, fine and rare, £5 5s.

9. Richard Atkyns (author of the "Origin and Growth of Printing"), 8vo, fine and rare, £4 4s.
10. William Sermon, M.D., 4to, very fine, £2.
11. The Lady Grey, after Lely, proof, good impression, £1 18s.

Shuttle (Master of the).—*See* **Master of the Shuttle.**

Sichem (Christoph van).—A native of Holland, who resided chiefly in Amsterdam, and flourished about 1600. He engraved indifferently on both wood and copper.

1. A set of whole-length portraits of Governors of the Netherlands, and others (14), fair impressions, £4 10s.
2. Judith with the Head of Holofernes (woodcut), after Goltzius, good, 18s.
3. St. Cecilia, after the same, fair, 8s.

Siegen (Colonel von).—This engraver was an officer in the service of the Landgrave of Hesse, and, according to the better opinion, was the inventor of mezzotinto engraving. This discovery was made in 1642, in which year he scraped a portrait of the Princess Amelia Elizabeth of Hesse. It is probable that Prince Rupert, who introduced this style of engraving into England, learned the process from Siegen. The whole of Siegen's prints are excessively rare and valuable. There is a fine collection to be seen in the Print Room at the British Museum.

Silvestre (Israel).—This celebrated artist was born at Nancy in 1620, and is supposed to have died seventy years later at Paris. His works, which are very numerous, comprising upwards of 700 prints, consist mainly of landscapes and views, which he executed with great taste, lightness, and beauty of effect; these he enriched with figures, judiciously introduced, and drawn in a masterly style. His principal undertaking consists of what is known as the "Grand Carousal"—

views of a Royal entertainment given in Paris in 1662—which consists of 108 prints. He was assisted in this extensive work by F. Chauveau. As to value, the productions of Israel Silvestre would not appear to be of much importance, unless of undeniable quality so far as earliness of impression and condition are concerned. In this event they sell well and at high prices.

Simon (John).—An artist who was born in Normandy, and came to England probably about the year 1705. He worked almost entirely in mezzotinto, and was frequently employed by Sir Godfrey Kneller. His prints are numerous, and when in fine condition are highly esteemed.

1. John Campbell, Duke of Argyll, after Aikman, fine, with good margin, £3 18s.
2. John, Lord Cuts, after Kneller, brilliant impression, with good margin, £3.
3. Sir Stephen Fox, after J. Baker, good, with margin, £1 15s.
4. Sir Samuel Garth, after Kneller, fine, with margin, £1 19s.
5. Sir Theodore Mayerne, after Rubens, very fine, with good margin, £2 4s.
6. Sir Isaac Newton, after Thornhill, very fine, with good margin, £4 17s.
7. The Earl of Peterborough, proof before letters, very fine, £7.
8. Mary Queen of Scots, in an oval frame, ornamented with laurel, the thistle, and fleur-de-lis, very fine, £6 10s.
9. John, Lord Somers, after Kneller, very fine, £5 10s.
10. Sir John Vanbrugh, after Kneller, very fine, £2 4s.
11. Elizabeth, Queen of England, three-quarter length, in an oval, good, £1 11s. 6d.
12. Mr. Steel, three-quarter length, standing, £1 1s.
13. Sir John Vanbrugh, three-quarter length, with a pair of compasses in left hand, good, £1 1s.
14. William Shakespeare, three-quarter length, in oval, fine, £2 10s.
15. The Indian Kings, after Verelst, good impressions of the four rare prints, £7 2s. 6d.

Simon (**Peter,** called the younger).—An engraver who worked in London, about the year 1780, in the dotted manner. This artist was one of the engravers employed by Boydell to illustrate his "Shakespeare Gallery." His prints do not sell well unless in the finest condition, and even then there is no great demand for them.

Simon (**Pierre**).—A French engraver, who was living at Paris about the year 1680. He is supposed to have been a pupil of Nanteuil.

1. Antoine Pierre Alvarez Olaris, three-quarter length, in armour, 16s.
2. Clemens Decimus, three-quarter length, in oval, 16s.
3. Louis de Bourbon, bust, life size, in oval, £2.
4. Duc d'Orleans, bust, life size, in robes, fine, £3 12s. 6d.

Simoneau (**Charles**).—This eminent French engraver was born at Orleans in 1639, and is supposed to have died in 1728. His plates number over one hundred, and of the historical subjects, portraits, and vignettes, which make up the total, the best are undoubtedly those first named. Fine specimens of this artist's skill are sought by collectors on account of their neatness rather than from any great merit they possess.

Simoneau (**Philip**), a son of the above, was also an engraver, but he does not seem to have attained any great proficiency.

Simone da Pesaro.—*See* **Cantarini.**

Skelton (**William**).—An English line-engraver, whose subjects mostly consist of portraits. He was born in London in 1763, and died there in 1848. His chief work consists of a series of portraits, embracing every member of the Royal family, from George III. to the accession of Victoria in 1837. These, though interesting, are not of any great pecuniary value.

Smith (**Anker**).—This artist was one of the engravers employed by Boydell on his "Shakespeare Gallery":

he was born in London in 1759. His prints, with a few exceptions, consist of book-plates, chief among which are his illustrations for Smirke's edition of "Don Quixote," Bell's "British Poets," and Coombes' "Ancient Marbles." Anker Smith died in 1819.

Smith (John).—An eminent mezzotinto engraver, who flourished about the year 1700, and died forty years later. His best prints are those after Sir Godfrey Kneller, but all are highly esteemed if in good condition.

1. James I., after Vandyck, half-sheet, proof and letters; the same, a mezzotinto in 4to, proof (3), £2 10s.
2. James II. (when Duke of York), in armour, leaning on an anchor, fine proof, very rare, £9 9s.
3. Queen Mary, after Kneller, proof, £1.
4. Robert, Earl of Ailesbury, three-quarter length, with staff, after Lely, proof, very fine, £8 8s.
5. John, Earl of Bridgewater, after Kneller, proof, £2 10s.
6. James, Duke of Monmouth, 4to, fair, 8s.
7. Edward Rich, Earl of Warwick and Holland, after Wissing, scarce, 17s.
8. John Chetwynd of Ingestre, M.P., fine, £1 1s.
9. Sir George Hamilton, of Binnie and Barton, 1694, in armour, very scarce, £7 7s.
10. Dame Helen Balfour, after Sir John Medina, fine and in good condition, £2 2s.
11. Isaac Beckett, very fine, £4 4s.
12. Sir Thomas Bury, after Richardson, £1 2s.
13. Sir Godfrey Copley, after Kneller, £1 6s.
14. Mary, Lady Goodricke, after T. Hill, fine and in good condition, £3 10s.
15. William, Marquis of Annandale, after Kneller, brilliant impression, £7 7s.

Smith (John Raphael).—Born at Derby about the year 1750, and died in 1811. He left behind him a large variety of prints, mostly in mezzotinto, the best of which are portraits after Sir Joshua Reynolds.

1. The Fortune Teller, after Peters, very fine impression, 16s.
2. The Calling of Samuel, after Sir Joshua Reynolds, 10s.

3. An old lady admonishing her daughter, who is about to start on a journey with her lover, after Morland, proof before letters, £2 10s.
4. Lady Beaumont, bust in oval, after Reynolds, 12s.
5. The Hon. Frances Ingram, three-quarter length, in oval, scarce, £1.
6. Mrs. Mordaunt, three-quarter length, in oval, after Reynolds, fine, £3 3s.
7. Mrs. Morris, three-quarter length, in oval, after Reynolds, fine, £2 5s.
8. Lady Elizabeth Compton, three-quarter length, very fine, £3 10s.
9. Richard Robinson, D.D., half length, stick in right hand, proof before letters, £2 15s.
10. Abrahamne Hondius, painter, three-quarter length, very fine, £1 2s.
11. Master Crewe as Henry VIII., after Reynolds, first state before the plate was cleaned, very fine, £6 10s.
12. John, Lord Monntstuart, fine, no state, £1 16s.
13. The Infant Jupitsr, after Reynolds, brilliant proof, names merely scratched in, £7 7s.

Solis (**Virgil**).—This artist was born at Nuremberg, most probably in 1515, and died there in 1562. He engraved on both wood and copper, and, on account of the smallness of his prints, is ranked among the "little masters." It is very seldom that a good impression of this artist's work is to be met with. Those mentioned below were very indifferent.

1. The Nine Muses, standing in a row, very fine, but cut close; a frieze of a boy carrying sausages, &c., and dragging a hog (2), £2 10s.
2. Twenty-four designs for vases, goblets, and arms, and the artist's own portrait, in a portfolio, very rare, £12 12s.
3. Soldiers fighting over their wine, £2.
4. Frieze, ten heads, warriors and poets and their wives, an ornament of vine running at the bottom, all on one plate, very rare, £3 10s.
5. Colericus, one of a set, £1 1s.
6. Frieze, four heads in medallions, "Augnstus—AVR—Vecin and Julius M," very rare, and not described by any cataloguer, £5 10s.

Somer (**John van**).—This artist, who worked somewhat roughly in mezzotinto, was born in Holland about

the year 1640. His prints, which consist of portraits and general subjects after Ostade, Teniers, and other Dutch and Flemish artists, are of but little value.

Somer (**Paul van**).—A Dutch artist, who, after working in Paris for some years, settled down in London, where he died during the early part of the eighteenth century. His works consist of etchings, engravings, and mezzotintos, the last of which are valuable if in fine condition.

1. Sir Mattbew Lister, M.D., 1646, very fine and rare, £5 12s. 6d.
2. John Broadgate, alias the Smirna Doctor, ætat. 75, 1701, mezzotinto, good, 15s.
3. Isaac Dubourdieu, mezzotinto, good, 12s.
4. Mlle. Charlotte de Beeurewaerd, after Lely, fine and scarce, 19s.
5. Samuel Butler, after Lely, £1 4s.
6. The Family of Mr. Cooke, of Norfolk, after Housman, fine and rare, £5 10s.
7. Fredericus Spanhemius, good, £1.
8. Henry Stone, after Vandyck, fine, £2.
9. Venus Persuading Adonis from the Chase, a small print in mezzotinto, very rare, £2 15s.
10. Head of a man, crowned with laurel, fine impression, and very rare in tbis condition, £2 2s.
11. Nil Placet; or, The Old Man and his Ass, a set of six etchings, after Griffier, fair, 18s.; another set, very fine, with margin, £2 12s. 6d.

Soutman (**Pieter**).—A Dutch painter and engraver, who, according to the better opinion, was born at Haarlem in 1592. He was a pupil of Rubens, and, though his chief works consist of paintings, he executed a few plates with great skill. He was working in 1650.

1. The Drunken Silenus, after Rubens, good, 13s. 6d.
2. The Boar Hunt, dated 1642, fair, but cut, 6s.
3. The Last Supper, after Leonardo da Vinci, very fine, with margin, £2; another impression, good, 18s.
4. Sennacherib and his Army Defeated, 5s.; another impression, very fine, with margin, £1 17s. 6d.
5. The Crucifixion, fair, 8s.

Spagnoletto (Il).—This artist, whose proper name was Josef Ribera, was born in Valencia in 1590. He was chiefly celebrated as a painter, though he executed about a score of etchings in a bold and powerful style. The best among them is probably that of Don John of Austria, a figure on horseback, which, when found in good condition, is valuable. Other prints are "St. Jerome Reading," "The Martyrdom of St. Bartholomew," and "Bacchus Drunk." Good average impressions of Spagnoletto's etchings may occasionally be met with at auction for about a guinea each, but very fine specimens would sell for considerably more.

Spierre (Francis).—A skilful French artist, who was born at Nancy in 1643, and died there in 1681. He was a pupil of Francis Poilly. The print numbered 3 below is very curious, being executed with single strokes, a novel method of handling the graver, for which Spierre was much admired when in Italy.

1. Lorenzo, Count of Marsciano, fair, 8s.; another impression, good, 17s. 6d.
2. The Conception of the Virgin, after Cortona, good, 12s.
3. Christ on the Cross, first impression, before the cherubs at the top, very fine and rare in this state, £2 15s.; the same, second impression, with the heads of the cherubs added, £2 2s.

Spilman (Henry).—Born at the Hague in 1740, and died there in 1792. This artist is very often confounded with John Spilman, who was born considerably earlier, and whose prints are of no importance. Henry executed several portraits, and a few landscapes and views—which, however, unless in the finest possible condition, do not sell well. An ordinary impression of this artist's work may sometimes be met with for a shilling or two.

Spooner (Charles).—A mezzotinto engraver, who is supposed to have been born in London about the year

1730. Nothing, however, of any certainty seems to be known of him, though it is usually stated that he worked for some years in Ireland.

1. Nellie O'Brien, after Sir Joshua Reynolds, half length, fine, £1 12s.
2. George Bridges, Lord Rodney, half length, in uniform, cut, 10s. 6d.
3. Beaumont Place, Oxford, 1774; Interior of Theobald's Inn (by S. Spooner, jun.), fine; Friezes on the N. and S. fronts of Adderbury Church, Oxfordshire (3), £1 1s.

Star (Master of the).—*See* **Master of the Star.**

Staren (Dirk van).—A famous Dutch engraver, who flourished about the year 1540. Bartsch (vol. viii.) gives a list of nineteen of his plates, the whole of which, if good impressions, are very valuable and much sought after by collectors. Nearly all the plates of this artist are marked with the letters D. V., separated by a star, and nearly all are dated. They are consequently very easy of identification.

1. Christ Calling St. Peter and St. Andrew, dated 1523, fine and scarce, £2 5s.
2. St. Bernard Adoring the Infant Saviour, dated 1524, very fine and rare, £5 5s.
3. St. Luke Painting the Portrait of the Virgin, 1526, very fine, £5.
4. A man asleep, dated 1532, fine, £1 1s.

Staren (Theodoric van).—*See* **Master of the Star.**

Stechin.—*See* **Master of the Initials "E. S."**

Steen (Francis van der).—This artist was born at Antwerp about the year 1604. The date of his death is unknown.

1. Charles II., in an oval, after Hoeck, folio, good, 15s.
2. Cornelius Cort, the engraver, fair, 8s. 6d.
3. Jupiter and Io, after Correggio, a rare print, tolerable impression, £1; another impression, very fine, £5 10s.
4. Ganymede, after Correggio, a rare print, good, £2.
5. Cupid Bending his Bow. after Correggio, a rare print, fair impression, 17s. 6d.

Stefano (Cavaliere Giovanni di).—*See* **Lanfranco (Giovanni).**

Stella (Claudia Boussonnet).—Born at Lyons in 1636, and probably one of the best of the very few lady engravers who have risen above mediocrity. Claudia Stella died at Paris in 1698. The sister of the above—Antoinette Boussonnet Stella—was born the following year: her prints, however, though meritorious in their way, are not worthy of any prolonged notice.

1. The Finding of Moses, after Poussin, on two sheets, first state, very fine, £1 1s.
2. The Holy Family, after Poussin, fine, with good margin, 8s. 6d.
3. The Holy Family, angels presenting flowers, after Poussin, fair, 7s. 6d.
4. The Crucifixion, after Poussin, very fine, 18s. 6d.
5. A set of sixteen prints, all pastoral, with title (17), after James Stella, fair, £1 15s.

Stent (Peter).—A London printseller, who is supposed to have occasionally handled the graver. He was in business in London in 1650. The few prints attributed to him are very seldom met with, and good impressions always command high prices.

1. Donna Catharina, Infanta of Portugal, &c., oval of foliage, fine and rare, £4 14s. 6d.
2. Andrew Willet, Latin verses below, very rare and a fine impression, £5 10s.

Stern.—*See* **Master of the Initials "E. S."**

Stock (Andrew).—A Dutch artist, living at Antwerp in 1630. The date of his death is quite unknown.

1. George William, Elector of Brandenburg, on horseback, landscape behind, Latin verses below, fine and rare, £4 4s.
2. Lukas van Leyden, bust with a cap, in oval, fair, 10s.
3. A set of twelve plates of the Months, after Wildens, good, £2 10s.; another set, fair impressions, 18s.
4. Albert Durer, dated 1629, good, £2; another impression, very fine, with large margin, £5.

Stock (Henry).—An artist who was living about 1640. Beyond this nothing is known of him, and the

plate mentioned below, to which his name is affixed, is the only example of his work hitherto discovered.

1. Robert, Earl of Salisbury, good, £1 2s. 6d.

Stock (**Ignatius van der**).—Although no paintings by this artist are known, the existence of some are presupposed, as several of his few plates are after his own designs. He flourished at Amsterdam about 1660.

1. Landscape, forest scenery, and a river winding in the distance on the right, an etching after Foquier, fine, with large margin, £1 2s. 6d.

Stoop (**Pierre**).—*See* **Stoop** (**Roderigo**).

Stoop (**Roderigo**), sometimes called by his baptismal name, Thierry Stoop, or again, as by Walpole, Pierre Stoop.—Born in Holland, about the year 1612, and died at Utrecht about 1686. Bartsch (vol. iv., p. 95) gives a list of nineteen etchings by this artist, of which the most important are the seven plates representing the procession of Queen Catherine. Several of Stoop's prints may be here referred to: one represents a battle between the Spaniards and the Portuguese, on one sheet, and another consists of a caricature of Oliver Cromwell dancing on a tight rope. Both these are excessively rare. Dumesnil attributes eight rare Lisbon views to Stoop, the first states of which are before the numbers or address; the second with the numbers.

"The Voyages and Processions of Catherine of Braganza" are very rare, and a complete set is hardly ever met with. The *first* impressions of these prints are before the title at the top.

1. Entrance of the Lord Montague into Lisbon, 28th May, 1662; Procession of Queen Catherine through Lisbon, 20th April, 1662; the Manner of her Embarkation for England; the Royal Navy proceeding up Channel, four oblong etchings, exceedingly scarce, £8 8s. (these prints are part of the set numbered 3).

2. The set of horses, proofs before the numbers, very rare (12), £8 10s.; the same, good impressions, with the numbers (12), £1 5s.
3. The Voyage and Processions of Catherine of Braganza, on her marriage with Charles II., a set of seven rare prints, £15 15s. (at Baron Verstolk's sale a good set of these scarce etchings sold for fifty guineas).

Stoop (Thierry).—*See* **Stoop (Roderigo).**

Storck (Abraham).—One of the best painters of marine subjects who have hitherto existed. He is supposed to have died at Amsterdam in 1708, but the date is very doubtful. Bartsch mentions six etchings by this artist, all of which are very rare. Some authorities, however, doubt the authorship.

Stoss (Francis).—One of the earliest of the German engravers; he is supposed to have been living so long ago as 1450. Nothing whatever of any certainty is known about him, and his few plates, each of which is marked with an F and an S divided by a small triangle surmounted by a cross, are exceedingly rare.

Strada (Vespasiano).—This artist, supposed to have been born at Rome, about the year 1591, was celebrated as a fresco painter; many of the churches and monasteries of his native city have been embellished by him. Among his few etchings may be mentioned: "The Marriage of St. Catherine," "Christ Crowned," and "The Virgin and Child," each of which is signed by the artist with his full name. His engravings are rare.

Strange (Sir Robert).—A famous engraver, who was born in the Orkneys in 1721, and died in London in 1792. Nearly all his prints are found in three states, the first of any of which are very rare. Even the second are but seldom met with, as this artist refused to publish any more than were absolutely required at the time.

1. Charles I., in his robes, after Vandyck, very fine, £2 7s.; another impression, fine, £1 16s.
2. The Magdalene, and Cleopatra, both after Guido, fair (2), 16s.
3. Sir Robert Strange, after Grenze, profile head in a medallion, 4s. 6d.
4. Sappho, three-quarter length, with wreath of laurel, after Carlo Dolci, £1.
5. The Children of Charles I., after Vandyck, very fine, £1 10s.; another impression, average, 16s.
6. The Death of Dido, after Guercino, dated 1776, fair, 12s.; another impression, second state, very fine, £3 15s.
7. The Young Pretender, good, £1.
8. Venus Attired by the Graces, after Guido, fair, 7s. 6d.
9. Abraham and Hagar, after Guercino, 1763, very good impression, with margin, £2 2s. 6d.
10. The Annunciation, after Guido, fair, 9s.
11. James Graham, Marquis of Montrose, after Vandyck, good, £1 1s.
12. Cæsar Divorcing Pompeia, after Cortona, good impression, £1 5s.

Strutt (Joseph).—This artist is better known as a writer on art than as a practical engraver, his "Dictionary of Engravers," at one time taking high rank as an authority. Many of his prints were executed for the booksellers. His best are perhaps the twelve illustrations to the "Pilgrim's Progress," after Stothard, and his "Venus in the Island of Cyprus." Good impressions of these are sought after. Strutt is supposed to have been born about the year 1745, and to have died about 1805.

Sueur (Nicholas le).—An engraver on wood, who was born at Paris about 1690, and died there in 1764. There were several other members of this family who are also known as engravers, but Nicholas was the most eminent. Peter le Sueur, the elder (born at Rouen in 1636), Peter le Sueur, the younger (born at the same place in 1663), and Vincent le Sueur (also born at Rouen in 1668), executed many prints which are occasionally met with in tolerable condition. Desirable impressions are scarce, but not particularly valuable.

Among the prints of Nicholas le Sueur may be mentioned:

1. The Man and the Lion, after Peruzzi, good, 15s.; another impression, fair, 6s.
2. The Virgin, on a throne, after Pietri, very fine and rare, £1 11s. 6d.
3. The Egyptians in the Red Sea, good but cut, 7s.

Sueur (Peter and Vincent le). — *See* **Sueur (Nicholas le).**

Surrugue (Louis).—A French engraver, born at Paris in 1690, and died there in 1770. The prints of this artist are numerous and very incorrectly drawn. Their value is not great, though every now and then an exceptionally fine specimen will sell for several guineas.

Surrugue (Peter Louis).—The son (?) of the preceding artist, born at Paris in 1717, and died there in or about 1770. His prints are inferior.

1. The Judgment of Paris, after Goltzius, good impression, 7s. 6d.
2. The Nativity, after Correggio, fine but cut, 12s.

Suyderhoef (Janas).—An eminent engraver, who was born at Leyden in 1613. The date of his death is, however, unknown. This artist's prints are held in high estimation, and good specimens invariably sell well. A few of them are mentioned below.

1. Three soldiers quarrelling, second state, with the address of "Clement de Jonge, Excudit," 10s. 6d.
2. Augusta Maria, daughter of Charles I., bust in oval, 13s.
3. The Emperor Charles V., in armour, head, in large oval of laurel leaves, after Titian, fine, £2.
4. Isabella Clara Eugenia, after Rubens, head with wreath of laurel, large oval, 10s.
5. Henry Goltzius, head, in large oval, very fine, £2 15s.
6. Charles I., bust, in oval border, after Vandyck, 16s.
7. Daniel Heinsius, three-quarter length, in large oval, inscription round border, Latin verses below, 13s.
8. The Treaty of Munster, after Terburg, from the picture now in the National Gallery, fine, £3 16s.
9. Philip III., of Spain, head in an oval, ornamented border, 12s. 6d.

Swanenburgh (Willem).—Born at Leyden about 1580; date of death unknown. The drawing of this artist is very incorrect, though his style is usually considered good.

1. Maurice, Prince of Orange, full length, in armour, very rare, £1 10s.
2. Ernest, Count Nassau, after Morelse, good, 13s. 6d.
3. Abraham Bloemaert (painter), very rare, good impression, with slight margin, and clean, £3 15s.
4. Lot and his Daughters, after Rubens, fair impression, 10s.

Swanevelt (Herman).—A pupil of Gerard Douw, born in Germany about 1620, and died at Rome in 1690. His etchings, all of which are in sets, are held in high estimation by collectors.

1. The set of twenty-four small oval landscapes, fair, £2 2s.
2. The set of thirteen views in or near Rome, fair, £1 11s.
3. The Wooden Bridge, fine proof before the inscription, rare, £3 17s. 6d.
4. The History of Adonis, in six prints, all first states, and many rare, £4 4s.
5. The set of four landscapes, with the penitents, first states, fine, £2 15s.

Sweerts (Michel).—A Dutch painter and engraver, who flourished about the year 1650. Among his few plates, nearly all of which are his own compositions, the following are probably the best:

1. The Virgin, St. John, and the Magdalene, with the body of Christ, 13s.
2. Herman Saftleven, the painter, very rare, good impression, £2 2s.; another impression, fair, 6s.
3. A man in a chair, smoking, with a boy by his side, rare, good impression, £1 5s.

CHAPTER XXX.

TANJE TO TURNER.

Tanje (**Peter**).—Born at Amsterdam about 1700, and died in 1760. This industrious and clever artist produced a large number of engravings, including several for the Dresden Gallery, and a series of five large plates, after the paintings on glass in the Church of St. John, at Gouda.

1. A painted window, after Dirk Crabeth, good, with slight margin, 11s.
2. Christina, Queen of Sweden, after Bourdon, fair, 4s.
3. Children dancing, after Albano, very fine impression, with large margin, £1 17s. 6d.; another impression, good, 12s.
4. Tarquin and Lucrece, after Giordano, fair, 6s.

Tardieu (**Antoine François**).—This artist, and another bearing the same name, Jean Baptiste Pierre Tardieu, were both living at the beginning of this century. Their works entirely consist of engraved maps and other geographical subjects: such as street-plans of the capital cities of Europe, charts, and plans. These are not as a rule sought after by collectors, and the value is consequently very small.

Tardieu (**Elizabeth Clara**).—This lady was the wife of Nicholas Henry Tardieu, subsequently mentioned, and an engraver of some repute. Her principal plates comprise "The Mustard Merchant," after Hutin, "The

Repose," after Jeaurat, and the "Concert," after De Troy. Prints by this artist are usually of little value, though occasionally exceptionally fine impressions will sell for a guinea or two each.

Tardieu (James Nicholas).—This artist was the son of Nicholas Henry Tardieu. He was born at Paris in 1718, and died there in 1772. His plates are good, but not particularly scarce or valuable. Louisa Tardieu, who also engraved one or two scenes of average merit, was the wife of this artist..

1. Diana and Acteon, after Boucher, fine proof, with margin, rare when in fine condition, as this print was, £3 10s.; another impression, good, 12s.
2. The Miseries of War, after Teniers, fair, 6s.
3. Henrietta Maria of France, after Nattier, good, 12s.; another and better impression, fine, with margin, £1 2s. 6d.

Tardieu (Jean Baptiste Pierre).—*See* **Tardieu (Antoine François).**

Tardieu (Mary Ann).—*See* **Tardieu (Peter Francis).**

Tardieu (Nicholas Henry).—A very famous French engraver, who was born at Paris in 1675. After executing a large number of fine and highly-esteemed prints, he died in his native city about the year 1750.

1. Portrait of Watteau, the painter, and Henri Nicholas, the engraver, in a landscape, proofs before the artist's name, verses at bottom, good, 17s.
2. A Lady of Constantinople, after Liotard, fair, 12s.
3. Noli Me Tangere, after Titian, fine, with margin, 11s.
4. John Soanon, Bishop of Senez, dated 1716, very fine, £2; another impression, good, 12s.
5. Hector and Andromache, after Coypel, fair, 3s.; another impression, very fine, with margin, £2 4s. 6d.
6. The Crucifixion, after Le Brun, fair, 8s.
7. Christ and the Samaritan Woman, after Bertin, fine impression, 16s.
8. Venus Soliciting Jupiter, good, 12s.; another impression, very fine, with large margin, £1 12s.

Tardieu (Peter Alexander).—This artist, born at Paris in 1756, was a nephew of James Nicholas Tardieu. His plates are numerous, and some of them, especially his portraits, are very superior.

1. Maréchal Ney, after Gerard, fair, 8s.
2. Marie Antoinette, good impression, 12s.; another impression, very fine, £2.
3. The Communion of St. Jerome, after Domenichino, good, 12s. 6d.
4. Psyche Abandoned by Cupid, after Gerard, good, 8s.; another impression, fair, 3s. 6d.

Tardieu (Peter Francis), the cousin of James Nicholas Tardieu, was born at Paris in 1720, and died there in 1772. His plates are of average merit. Mary Ann Tardieu, also an engraver, was the wife of this artist.

1. Perseus and Andromeda, after Rubens, very fine impression, with large margin, £1.
2. A set of four architectural views, after Panini, fair, 6s.

Taroco (Il Ginoco).—A painter of repute, who was born in Piedmont about the year 1650. He engraved a few plates, among which may be mentioned the following:

1. Mars, very fine and scarce, 15s.
2. Apollo, Justice, Jupiter, the Eighth Sphere, Astronomy (5), all very scarce, £7 7s.

Tavernier (Melchior).—A French engraver, who was living at Paris in or about the year 1635. The few prints executed by this artist, who was also a dealer, are not considered meritorious, nor are any of them of much importance or value. His portraits are perhaps the best, and among them the equestrian statue of Henry IV. of France, dated 1627, takes the highest position. A good specimen of this is worth about £1 10s., but ordinary copies sell for much less.

Taylor (Thomas).—This engraver was born in London about the year 1715, and is chiefly known as

an artist employed by Boydell, the publisher. Some of his prints in Boydell's Collections are very good, if not particularly valuable, and among them the best are:

1. A Flemish Collection, after Van Harp, fine, with margin, 8s.
2. Democritus and Protagoras, after Salvator Rosa, good, 9s. 6d.; another impression, fair, 3s.

Taylor (William Dean).—An English engraver, who was born in 1794, and died in 1857. The following print was sold by auction a short time ago. Of late years his works, good though they are, have not appeared before the public to any extent.

1. Arthur Wellesley, Duke of Wellington, three-quarter length, full face, in military cloak, after Lawrence, published in 1827, good, 15s.

Tempesta (Antonio).—A fine engraver, who was born at Florence in 1555, and died at Rome in 1630. The subjects affected by this artist consist of cavalcades, processions, battles, and other scenes in which a large number of figures are grouped. He was employed by Pope Gregory XIII. in the Vatican and about several palaces at Rome. His plates are found marked with the monograms AE, TE, or TA, interwoven in various devices. Bartsch (vol. xvii., p. 125) gives a list of no less than 1461 pieces by this artist, which he states is a complete catalogue, though this is doubted by other writers. As to value: while there can be no doubt that a fine impression of any of Tempesta's work is of value by itself, there does not seem to be the same eagerness in accumulating specimens as is the case with the works of some other engravers. His prints are numerous, and for this reason, perhaps, collectors of repute prefer to direct their attention to other masters.

Teniers (David, the younger).—This artist was born at Antwerp in 1610, and died in Brussels in 1694. Though celebrated as a painter, his few prints are also

held in much estimation. They are marked with the monogram DT, the former letter enclosing the latter. David Teniers, the elder, usually called "Old Teniers," who was born at Antwerp in 1582, also engraved several plates, which, like those of his son, are marked with the monogram DT as above. It is consequently very difficult to identify them.

1. The Village Festival, fine and scarce, 16s.
2. The Toper, fine, 16s.
3. The Temptation of St. Anthony, fine, £1 2s.; another plate, an upright composition, fine, with margin, £1 3s.
4. A Philosopher, seated, with an hour-glass before him, fine, with margin, £1 1s.
5. A man looking at himself in a mirror, fair, 8s.
6. The Witch, fair, with margin, 12s.
7. Four small plates of pilgrims, very fine and rare, £2.
8. The Kitchen, fine impression, and very rare, £2 2s.
9. Portrait of old Teniers, good, 15s.
10. Seven small heads of men, fair, £1.

Terry (George).—A mezzotinto engraver of considerable repute, who was living in 1780. Beyond this very little seems to be known of this artist. He confined his attention entirely to portraits, among which that of the Rev. John Towers, after Fisher, is accounted the best. Fair average impressions of this artist's work may sometimes be met with for considerably under a sovereign, though brilliant ones are worth much more.

Testa (Giovanni Cesare).—This artist was born at Rome about the year 1630, and was the nephew of the artist next named. He is supposed to have been instructed by his uncle, and most of his etchings are after his works. Giovanni Testa died in 1655.

1. The Death of Dido, after P. Testa, good, 8s.
2. The Communion of St. Jerome, after Domenichino, fair, 3s. 6d.; another impression, good, with large margin, 17s. 6d.
3. Portrait of Pietro Testa, fair, 8s.

Testa (Pietro).—A famous painter and engraver, who was born at Lucca in 1617. He was unfortunately drowned in the Tiber when forty years of age. As an engraver this artist holds a high position, and good impressions from his plates command a ready sale. From a technical point of view it is said that Testa's lighting and shading are not always true to nature, and that the attitudes of many of the figures are awkward and clumsy.

1. The Martyrdom of St. Erasmus, fair, 6s.; another impression, very fine, but cut, 16s.
2. The Sacrifice of Iphigenia, good, 12s.; another impression, brilliant, with slight margin, £1 12s. 6d.
3. A young woman painting, surrounded by cupids, the rarest of the artist's prints, pair, £1 5s.; another impression, good, £3 15s.
4. Achilles Dragging the Body of Hoctor round Troy, fair impression, 6s.
5. Socrates Dining with his Friends, dated 1648, good, 12s. 6d.
6. The Magdalene in the Desert, very rare, good, £1; another impression, very fine, £3 3s.

Thäter (Julius Cæsar).—Born at Dresden in 1804; died at Munich in 1870. Among this artist's prints, which in number exceed 100, may be mentioned "Charon," after Corstens; "Cinderella," after Schwind; and "Barbarossa," after Schnorr. These are his best plates, though good impressions of all are highly esteemed; but the auction values are, as a rule, low.

Thévenin (Charles).—A French painter, born at Paris in 1760; died in 1838.

1. Prise de la Bastille, le 14 juillet, 1789. An etching, fair, 6s.
2. The Capture of Gaeta by Marshal Ney, good, 7s. 6d.; another impression, fine, with margin, 14s.
3. The Battle of Jena, fair, 4s.
   The Martyrdom of St. Stephen, good, 12s.

Thévenin (Jean Charles).—A French engraver, born at Rome in 1819; he was the son of Charles above

mentioned. Jean Thévenin committed suicide in 1869, by throwing himself from the top of St. Paul's, at Rome.

1. The Children of Charles I., after Vandyck, whole length, trees and drapery in background, from the Turin Gallery (plate 160), proof before letters, £1 5s.
2. The Mandolin Player, after Ingres, good, 18s.
3. Beatrice Cenci, after Guido, fair, 6s.; another impression, fine, with margin, £1.
4. The "Madonna della Tenda," after Raffaelle, good, 12s.

Thew (Robert).—An engraver of great merit, born at Patrington in 1758; he died in 1802. His prints, which are nearly all in the chalk and dotted manner, are of great importance, Thew being one of the best artists in that style.

1. The Witches and the Cauldron, scene in Macbeth, after Reynolds, very fine, with large margin, 17s. 6d.
2. A Winter's Tale, after Hamilton, good, 8s.
3. Timon of Athens, after Opie, fair, 7s.
4. Henry IV. (the Boar's Head Tavern), after Smirke, good, 12s.
5. The Merry Wives of Windsor, after Peters, fair, 8s.

Thomas (Jan).—Born in Flanders about the year 1610, and died at Vienna in 1674. This artist, who was one of the pupils of Rubens, only etched a few plates, which are scarce and command high prices; among the best are "A Shepherd and Shepherdess," "A Lady at her Toilet," "Portrait of the Emperor Leopold," "Diogenes, the Cynic," and a "Woman Looking out of a Window with a Lanthorn," the last after Gerard Douw. A good impression of any engraving by this artist is worth two or three guineas.

Thomassin (Henri Simon).—The son of Simon Thomassin, mentioned below. Henri was born in Paris in 1690, and died there in 1640. His prints are of considerable merit, and are tolerably esteemed.

1. Louis, the Dauphin of France, after Tocqué, fair, 4s.
2. The Plague at Marseilles, after De Troy, fine, £1.
3. Christ at Emmaus, after Paul Veronese, good, 16s.
4. Cardinal de Fleury, supported by Diogenes, in an oval, very fine and rare, with good margin, £1 3s. 6d.

Thomassin (Philippe).—A French engraver, who was born at Troyes about the year 1560. Many of his plates, which number over 200, are from antique statues at Rome, where he died in 1649.

1. Apollo and the Muses, after Peruzzi, a frieze, fair, 3s. 6d.
2. The Marriage of Cana, after Zuccaro, good, 11s.
3. The School at Athens, after Raffaelle, fair, 5s.
4. A set of fourteen plates, after Raffaelle, representing Christ and His Apostles, exceedingly fine impressions, with margin, very rare in this condition (14), £7 15s.
5. The Battle of Ostia, after Raffaelle, good, 9e.

Thomassin (Simon).—The nephew of the previous artist; he was born at Troyes about the middle of the seventeenth century, and died at Paris in 1730. His chief works consist of a large volume of plates from the statues, &c., at Versailles, which was published at Paris in 1694, and the illustrations to the Benedictine edition of the works of St. Jerome, published at the same place, in five folio volumes, 1693-1706, which, when complete, is worth between £6 and £7. The following, among many other prints, are by this artist:

1. Christ with the Doctors in the Temple, good, 20s.
2. Christ Praying on the Mount of Olives, good, 16s.
3. Charles XII. of Sweden, fair, 5s.
4. Louis, Duke of Burgundy, good, 8s.
5. Pierre Corneille, after Le Brun, fair, 9s.
6. The Emperor Theodore with St. Ambrose, after Boullongne, fine impression with margin, £1 10s.

Thompson (James).—An English engraver, born about the year 1790, and who died in London in 1850. This artist engraved many of the plates for Lodge's

"Portraits," and also the three following plates, among many others :

1. Queen Victoria, on horseback, after Grant, 5s.
2. The Bishop of London, after Richmond, good, 9s.; another impression, very fine, with large margin, £1.
3. Lady Bagot, Lady Fitz-Roy Somerset, and Viscountess Burghersh, whole lengths, in a group, after Sir Thomas Lawrence, fair, 6s.

Thompson (**John**).—This energetic engraver was born at Manchester in 1785, and after working on considerably over 1000 plates, died at Kensington in 1866. As a rule this artist's prints do not sell for large amounts: possibly the number may account for this, since his work is considerably above the average. He executed many engravings for Yarrell's works, Butler's "Hudibras," "The Vicar of Wakefield," and the "Arabian Nights." Proofs of these may occasionally be met with, but, as in nearly all other instances, prints taken from books are seldom worth collecting.

Thompson (**Richard**).—A mezzotinto engraver, who was living in London towards the close of the seventeenth century. Prints by this artist are eagerly sought, and frequently command high prices.

1. Elizabeth Tolmach, Duchess of Argyle, after Lely, brilliant impression, £1 19s.
2. Anthony, Lord Ashley, after Lely, good, 13s.
3. Anne, Countess of Exeter, after Lely, brilliant impression, no states, £3.
4. Robert Fielding, after Lely, fine, £1.
5. Lady Elizabeth Jones, after Lely, brilliant, in fine preservation, £3 3s.
6. Madame Jane Long, after Lely, fine, 16s.
7. Thomas Windham, after Cole, very fine and rare, £1 10s.; another impression, brilliant, £1 7s.
8. Lady Ashley, after Lely, good, 14s.
9. Lady Bellasis, after Lely, brilliant impression, in perfect condition, £5 5s.
10. John Hervey, Esq., after Lely, fine, £1 3s.
11. The Duke and Duchess of Lauderdale, after Lely, fine, £1 18s.

12. Prince Rupert, in his robes of the Garter, after Lely, fine, £1 8s.
13. John Dolben, Bishop of Rochester, after Huysman, fine proof, excellent impression, £6 6s.

Thompson (Paton).—An English engraver, who died in 1822, at about sixty years of age. His plates consist chiefly of portraits, and are executed with much spirit. Among them are the well-known portraits of John Kemble as Vincentio, dated 1821, and Edmund Kean as Coriolanus, dated 1820. Good impressions of this artist's work, the theatrical portraits especially, are valuable, the auction price running frequently as high as £3 3s.

Thornhill (Sir James).—A famous painter, whose daughter married the still more famous William Hogarth. Sir James Thornhill, who was born in 1676, left two or three etchings, of which those following are the chief.

1. The Fireworks Performed on the Thames, on Account of the Peace, 1713, fair, 13s.; another impression, very fine and rare in this state, £1 12s. 6d.
2. Adam and Eve, fair impression, 6s.; another impression, very fine, but cut, £1.

Thuldon (Theodore van).—Born in Holland in 1607, and died in that country seventy years later. Though his celebrity rests almost entirely on his proficiency as a painter, he left a considerable number of etchings.

1. Set of the Travels of Ulysses, after Primaticcio (58), fair, £2 12s. 6d.
2. Set of twenty-four plates representing the Life of St. John, dated 1633, fair, £1 5s.
3. Set of eight plates, the Prodigal Son, good, with margin, £1 12s. 6d.; another set, very fine, with full margin, £5 10s.

Tibaldi (Domenico).—An engraver of eminence, who was born at Bologna in 1540, and died there in or about 1582. All the plates by this artist are very fine and highly esteemed. "The Palace of Galazzi," after

Alghisi (No. 5 in the list given below), is on two plates, and bears the date 1566. Some experts think that a third plate is required to complete the engraving. Probably many prints of the day which have not been ascribed to any artist through lack of proof, are by Tibaldi.

1. The Repose in Egypt, an early impression, but with the mark, £1 12s. 6d.
2. The Trinity, after Samacchini, 1570, good, 19s.
3. Peace (PACE), first impression, fair, 16s.; the same, second impression, the mark covered with hatchings, 5s. 6d.
4. Portrait of Pope Gregory XIII., good, £1 9s.
5. The Fountain of Bologna, 1570; the Palace of Galazzi, 1566 (centre-piece only), fair, £1.
6. A devotional piece without the mark or name of Tibaldi, on the right Christ bearing His Cross, on which is inscribed "Qui vult venire," &c., on the left a crowd of pious women, 1570, 15¼in. by 20⅝in., undescribed by any authority, £2 12s. 6d.

Tiepolo (**Giovanni**).—A very celebrated figure painter, of Venice, where he was born in 1695. His etchings number about sixty, and are executed with great neatness and taste. Among these is a set of twenty-four fancy subjects, which are occasionally offered for sale. Good impressions realise £2 or £3, though really high-class ones would doubtless bring more.

Tiepolo (**Giovanni Domenico**).—This engraver was the son of the artist last named. He was born at Venice about the year 1730, and died near Madrid in 1804. Among his few etchings may be mentioned a set of twenty-six heads, and fourteen plates of the Passion of Christ. The value would appear to be small.

Tillard (**Jean Baptiste**).—A French engraver, who was born at Paris in 1740, and died there in 1815. Among his numerous etchings the following have been sold comparatively recently:

1. Portrait of Clement XIV., after Porta, very fine, with margin, £1 5s.

2. Hagar and Ishmael, after J. Vernet, pair 6s.; another impression, fine, with margin, 18s.
3. Shepherds, after Le Prince, good, £1.

Tillemans (Peter).—Born at Antwerp in 1684, and died in Suffolk at the age of fifty years. This artist was a landscape painter, and his etchings are rare both as regards number and quality.

1. View of the Duke of Kingston's house at Thoresby, with a portrait of the Duke and his black groom and dogs, very rare, £1 16s.

Tinney (John).—Born in London in 1721, and died there in 1761. Among his many plates the following are probably the best. Woollett was the pupil of this artist.

1. Canal at Gubbins in Hertfordshire; Bowling Green at the same place; a tomb with figures of Faith and Hope, after Gravelot; Cliefden House, Bucks, after Donowell (4), fair impressions, 7s. 6d.
2. Portrait of George II., after Highmore, very fine, with margin, £2 2s.
3. Portrait of John Wesley, good, 8s. 6d.

Tintoretto.—This artist, whose real name was Giacomo Rubusti, was born at Venice in 1519, and died there in 1594. This famous painter left a single plate, that given below.

1. Portrait of Pasquale Cicogna, Doge of Venice, the artist's only engraving, fair, 10s. 6d.

Tolosano.—*See* **Baron (John).**

Tomkins (Peltro William).—One of the pupils of Bartolozzi; born in London in 1760, and died there in 1840. The plate mentioned below was never published, and is very rare. Other engravings by him include "Love and Hope" and "Innocent Play"; he also engraved the plates for editions of Thomson's "Seasons" and Tresham's "Gallery of Pictures."

1. Margaret, Duchess of Norfolk, after Lucas de Heere, proof, very fine impression, £3 13s. 6d.

Tomlinson (**John**).—An engraver of considerable merit, who was living in London in 1805. He subsequently went to Paris, where he committed suicide in 1824. Nearly all Tomlinson's plates represent landscapes. Their value as a rule is but small.

Toms (**William Henry**).—An English engraver, born in London in 1722. He died there in 1755.

1. Hawarden Castle and Park in Flintshire; North Prospect of Clare Mount, Surrey, after Regand (2), fair, 6s.
2. Stained-glass window in York Cathedral, after Haynes, five plates, fair, 11s.
3. Four views of Gibraltar, fair, 4s.
4. Sir Philip Percival, after Vandyck, the artist' best print, good impression, £1 3s. 6d.

Torre (**Flaminio**).—This engraver, who was called Ancinelli, was born at Bologna in 1620, and, after studying under Guido, occupied his time chiefly in copying the pictures of others. He executed about half-a-dozen prints, which are sometimes met with. The value is well maintained owing to their scarcity.

1. The Patron Saints of Bologna, after Guido, good, £1; another impression, fine, with large margin, £2 7s. 6d.
2. Cupid and Pan, after Agostino Caracci, fair, 8s.
3. Samson, after Guido, good, 12s.; another impression, unfinished proof, very fine, £3 10s.

Tortebat (**François**).—A French engraver, born near Paris in 1616, who is credited with twenty-five etchings in the style of Michael Dorigny. Most of his plates were, according to Bryan, executed for De Piles' "L'Anatomie des Peintres." Among his separate prints, "Peace Descending upon Earth," after Vouet, is perhaps the best. The pecuniary value is, as a rule, small.

Toschi (**Paolo**).—Born at Parma in 1790; died there in 1854.

1. The Madonna della Scodella, after Correggio, fair impression, 4s. 6d.; another impression, good, with slight margin, 9s.
2. Lo Spasimo, after Raffaelle, good, 6s.

Townley (Charles).—A painter and mezzotinto engraver, born in London in 1746, and died there in 1802. His plates are much inquired after, and when in good condition command high prices.

1. Hogarth, after a painting began by Weltdon, and finished by Hogarth, fine, £1 6s.
2. Sir Joshua Reynolds, three-quarter length, in cap and gown, after Reynolds, rare, £2 2s.
3. Leonardo da Vinci, after the master, fine, £1 10s.; another impression, very fine, with margin, £3 10s.
4. Joseph Allen, M.D., after Romney, fair, 12s.
5. Peter Paul Rubens, after the master, fair, 4s.; another impression, good, 17s. 6d.

Traballesi (Giulio).—Born at Florence in 1726, and died there in 1800. His few etchings are mostly after Bolognese painters, principally the Caracci.

Trento (Antonio da).—A famous Venetian engraver, born at Trent at the beginning of the sixteenth century. He is supposed originally to have been a pupil of Parmigianino, who advised him to turn his attention to *chiaro-oscuro* engraving, in which art he was instructed by Ugo da Carpi. Most of his prints are from three blocks, the first of which was used for the outline, the second for the dark shadows, and the last for the lighter shadows. About the year 1530 he left Italy, carrying with him a number of drawings and engravings supposed to have been stolen. Another artist of great repute named Antoine Fantose, who worked in Paris until the time of his death, in 1550, is supposed by some to be identical with Antonio da Trento. Prints by these artists are found from both wood and copper, of which the former are the more valuable. These are very rare. None have been offered for sale at all recently, so far as we are aware.

Treu (**Martin**). — A German engraver who was living in 1550, and who is classed among the "little masters." His plates, all after his own designs, are about fifty in number, among which occur the following:

1. The Ill-used Husband, fair, 3s. 6d.; another impression, very fine, with margin, £1 11s. 6d.
2. Twelve plates of the History of the Prodigal Son, 1541-43; good, £6 6s.
3. The Wise Virgins, 1540, good, 10s. 6d.
4. Christ and His Apostles, a series of thirteen plates, most probably by this master, very fine, with large margin, £10 10s.

Troschel (**Hans**). — A German engraver, born at Nuremberg about 1592, where he died in 1633. His best prints comprise portraits of the Emperor Julian and Louis XIV. As a rule the value of this artist's work is small.

Troschel (**Peter**).—A German artist, who was working at Nuremberg between the years 1640-80. He was chiefly employed by the booksellers. The print mentioned below is the best he executed. The others are uniformly indifferent.

1. Pope Paul III., three-quarter length, in oval, in cap and hood, good impression of a rare print, £1 15s.

Turner (**Charles**).—This clever engraver was born at Woodstock in 1773, and died in Warren-street, London, in 1857. His plates in mezzotinto and aquatinto are especially fine. Several plates in Turner's "Liber Studiorum" are by this artist. He also engraved a fine print of "Rembrandt's Mill," which is probably one of the best of his productions, as it is one of the most expensive to buy.

1. Lord Castlereagh, half length, standing, after Lawrence, proof before all letters, £2 2s.
2. John Flaxman, the sculptor, proof before letters, 14s. 6d.
3. Lady Louisa Manners, after Hoppner, proof, very fine, £3.
4. Sir John Moore, K.B., after Lawrence, fine, on india-paper, £1 2s.

5. The Emperor Paul of Russia, full length, proof, 13s.
6. Lord Thurlow, half length, proof, open letter, 8s.
7. William Pitt, after Lawrence, before title, £1.
8. J. M. W. Turner, the artist, half length, artist's proof with eignature, £2 12s.
9. Charles, Earl Wentworth, half length, standing, proof before letters, good, £1 5s.
10. The Duke of Wellington, half length, standing, proof, 12s. 6d.

CHAPTER XXXI.

UDEN TO VOSTERMAN.

Uden (**Lucas van**). — A landscape painter, who executed some fifty etchings, which, however, are not of very much value. Van Uden was born at Antwerp in 1595; and died there in 1673. Among his other prints will be noted four landscapes after Rubens, which are probably his best. First impressions of these are before the name of Rubens was engraved on the plate.

Ulmer (**Johann Konrad**).—An engraver of some little repute, who was born at Ansbach in 1783; he died in 1820. Among his plates are:

1. The Duke of Buckingham, after Vandyck, fair impression, 5s.
2. St. Cecilia, after Mignard, good, 8s.
3. Carlo Dolci, after the same, good, 7s. 6d.

Ulrich (**Heindrick**). — A German painter and engraver, born at Nuremberg about 1570. His prints are fairly good, though, as will be seen, fine impressions invariably sell well.

1. James I., ætat. 38, in a high-crowned hat, rare, 15s.
2. Robert Cardinal Bellarmin, 1542-1621, half-length, seated, good, 15s.
3. Cosmo Medici and his wife, busts in small ovals on one sheet, verses beneath, signed "Heinri Ulrich, sc. 1608," very fine and rare, £1 15s.
4. George Frederick, Margrave of Brandenburg, lying in state in his coffin, 12s.

Unicorn, Master of the.—*See* **Duvet (John).**

Umbach (Jonas).—Born at Augsburg about 1624, and died there about the year 1700. This artist is credited with considerably over 200 plates of Biblical scenes and landscapes. They would not seem to be in great favour, and the prices realised are invariably low.

Utkin (Nicolai).—Born in Russia about the year 1780, and died there in 1863. Among his best plates are:

1. Field-Marshal Suwarrow, after Schmidt, good, 12s.
2. Dr. Leighton, fair impression, 3s. 6d.
3. Æneas Escaping with his Father Anchises from Troy, after Domenichino, very fine, with margin, £1 1s.

Vaart (Jan van der).—Born at Haarlem in 1647, and studied in England, where he died in 1721. This artist, who was originally a picture-repairer, practised mezzotinto engraving during the last few years of his life. His prints are not of much importance, but, like nearly all old mezzotintos, they sell well. An average impression of any of his works would cost about 15s.

Vaillant (Bernard).—*See* **Vaillant (Wallerant).**

Vaillant (Wallerant).—Born at Lille in 1623; died at Amsterdam in 1677. This artist is one of the earliest who practised the art of engraving in mezzotinto, and a large number of prints in this style are extant. His portraits are also very fine. Wallerant Vaillant had four brothers, three of whom practised engraving. The best of these was Bernard Vaillant, who engraved several portraits in mezzotinto. They are very scarce, and command high prices when met with.

1. The Temptation of St. Anthony, fair, 8s.
2. Anthony Vandyck, fine impression, with margin, £2 2s.
3. Judith and Jael, after Lairesse, good, £1.
4. Prince Rupert, in armour, very fine and rare, large margin, £3 15s.

5. Prince Rupert, a different print, representing the prince leaning his head on his hand, very rare, £3.
6. Venus Lamenting, good, 16s.

Valck (Gerard).—Born at Amsterdam about the year 1630. He studied under Blooteling, whose sister he eventually married. Many of his plates are in mezzotinto, others are worked with the graver.

1. Sir Thomas Isham, half-sheet, extra fine, £4 10s.; the same, brilliant proof, before any inscription, very rare in this state, £17 10s.
2. Ortance Manchini, Duchess of Mazarine, after Lely, 1678, very fine, £2 16s.; the same, first impression, with the plain robe, very fine and rare, £6 2s. 6d.
3. Madam Elinor Gwynne, after Cooper, 8vo, 16s.
4. Madam Ellen Gwynne, caressing a lamb, after Lely, very fine and rare, £4 10s.
5. Ludwig, Margrave of Brandenburg, in large oval, three-quarter length, very fine, with margin, £1 10s.
6. John, Duke of Lauderdale, half length, in robes of the Garter, proof before all letters, £2 10s.

Valckert (Werner van).—A Dutch painter and etcher of some repute, who was born at Amsterdam about the year 1580. He was living in 1630, but the date of his death is unknown. The whole of this artist's etchings—few in number, however—are from his own designs. Probably the best is the old man and woman at a table with Death offering his hand. It is dated 1612, and has been sold several times recently by auction at sums varying from 8s. to £1 2s. As a rule, this artist's prints do not command high prices.

Valdor (John), called "the younger."—Born at Liège somewhere about the year 1600, and died fifty years later at the same town. Among his prints may be mentioned the following:

1. Sir Thomas More, three-quarter length, in small square, fine impression, and very rare, £1 18s.; another impression, very fine, £2 2s.
2. Robert Parsons, Provincial of the Jesuits, 12mo, fine and rare, £1 10s.

3. B. Ignatius Loyola, ætatis suæ 65, three-quarter length, 15s.
4. Saint Ignatius, in small oval, to the right "I. H. S." in the sky, fine, with margin, 15s.

Valesio (Giovanni Luigi).—This artist, who was a pupil of Ludovico Caracci, was born at Bologna about the year 1590, and died in Rome at an early age. Many of his plates were executed for the booksellers, but he published a few on his own account.

1. A frontispiece (No. 108 in Bartsch), 5s.
2. A plate representing the Funeral of Gregory XV., good impression, rare, £1 4s.; another impression, very fine, with margin, £3 5s.
3. The Virgin and Child, fair, 6s.

Vallée (Simon).—Born at Paris about the year 1700. Some of this artist's plates, all of which were first etched and then finished with the graver, are of value; but there is a great disparity among them in point of excellence, and in the vast majority of cases they sell for small sums. Among the best may be mentioned "The Death of the Virgin," after Caravaggio, "The Resurrection of Lazarus," after Muziano, and "The Transfiguration after Raffaelle.

Vallet (Guillaume).—Born at Paris in 1635, where he died in 1704. He was one of the numerous pupils of Carlo Maratti. His best plate is a portrait of the poet Virgilio of Barrea, after Mola, which, if in fair average condition and a good impression, sells for about a guinea. It is very seldom that any of this artist's prints sell for more than a few shillings.

Vallet (Jerome).—A son of the above, known as having engraved a number of bas-reliefs of the pillars of Theodosius at Constantinople, all after the drawings of Bellini. These are not of much value.

Valvassori.—*See* **Andrea (Zoan).**

Van.—Engravers whose surnames are preceded by *van de, van den,* or *van der,* are, with the following two exceptions, referred to under their surnames; *e.g.,* Van de Velde will be found under Velde, Van der Steen under Steen, Van Voerst under Voerst, &c.

Vanderbanck (Pieter).—Born at Paris about the year 1649, and died in England at the beginning of the eighteenth century. As will be seen, really good prints by this artist invariably sell well. There are, however many inferior impressions in the market.

1. Thomas, Earl of Ossory, after Lely, fine and scarce, £3.
2. William, Lord Russell, ætat. 44, 1683, after Kneller, very fine, £4 4s.
3. George, Lord Dartmouth, large oval, with military trophies, very rare, £4 10s.
4. William, Duke of Hamilton, in armour, with Order of the Garter, after Kneller, £2.
5. Richard, Earl of Lauderdale, oval, after Kneller, good, £1 1s.
6. Alexander, Earl of Murray, large oval, fine and scarce, £3 5s.
7. Earl of Rosebery. Motto "Fide et Fiducia," fol., fine and scarce, £2 10s.
8. Thomas Lamplugh, Archbishop of York, ætat. 74, after Kneller, very good, £1 11s. 6d.
9. Sir Thomas Allen, after Kneller, fine, £1.
10. Sir William Temple, after Lely, proof, before any inscription, fine, £2 2s.

Vandyck (Sir Anthony).—This most eminent portrait painter was born in Antwerp in 1599, and for many years resided in England. He died at Blackfriars in 1641, and was buried in St. Paul's Cathedral. Among the artist's few etchings may be mentioned the following:

1. Christ Crowned with Thorns, fourth state, with the word "Regis" after "cum privilegio," fair, 12s. 6d.
2. Titian and his Mistress, fourth state, with the address of Bon Enfant, fair, 6s.; another impression, fine, £1 5s.
3. Joannes Breugel, three-quarter length, in ruff, third state, with "G. H.," 7s.; another impression, proof before letters, very rare, £3 6s.
4. John Snellincix, proof before letters, very rare, £6.

Vanni (Francesco).—This artist was born at Siena in 1566, and, though chiefly celebrated as a painter, he executed a few plates which, if in fine condition, sell well. Among them the following occur:

1. The Madonna and Child, fair, 6s.
2. St. Catherine of Siena, good, with margin, £1 5s.
3. St. Francis, good, 16s.
4. St. Francis, contemplating a crucifix, good, 8s.

Vascellini (Gaetano).—An Italian engraver, who was born near Bologna in 1742. His best works are those after the portraits in the Florentine Gallery. One of them, "Andrea Sannuchi," good proof, sold recently for 8s. As a rule, this artist's prints do not bring much more.

Vasseur (Jean Charles). — Born at Abbeville in 1735, and died, it is supposed at Paris, in 1816. His prints do not realise high prices, as will be observed from the following recent examples:

1. Hector and Andromache, fair, 3s.; another impression, very fine, with large margin, £1.
2. The Triumph of Venus, after Boucher, good, 7s. 6d.
3. The Death of Leonardo da Vinci, very fine, with margin, the artist's best print, £2 2s.
4. The Milkmaid, after Greuze, 4s. 6d.; another impression, good, 6s.

Vaughan (Robert).—An English engraver, who was living in the year 1650. This artist's prints consist almost entirely of portraits, and many of them, though somewhat coarsely executed, are highly prized by collectors.

1. Robert, Earl of Leicester, equestrian portrait, battle in distance, folio, exceedingly rare, £14 14s.
2. George Clifford, Earl of Cumberland, in armour, 4to, very rare and brilliant, £21.
3. James, Marquis of Hamilton, Earl of Arran and Cambridge, oval 8vo, very fine and rare, £5 5s.
4. Henry Vere, Earl of Oxford, in oval, holding a truncheon, very fine, £3 15s.
5. Robert Vere, Earl of Oxford, Slayne at Mastrict, 1632, lace band and scarf over the armour, motto "Vero nihil Verius," oval, 4to, extra rare and fine, £15 15s.

6. James Lenox, Duke of Richmond, Earle of Marche, oval 4to, extra fine and rare, £15 15s.
7. Thomas, Earl of Strafford, Lieutenant-General, in his robes of the Garter, 4to, very fine, and extra rare, £9.
8. Sir William Dick, Lord Provost of Edinburgh, folio, engraved by William and Robert Vaughan, extra fine and rare, £22.
9. Sir John Wynn de Gwedir, Bart., obiit 1626, ætat. 73, half-sheet, very fine and rare, £15.
10. Abraham Cowley, ætat. 13, 1633, two angels suspending a chaplet of laurel, six English verses, 4to, very fine and rare, £5 10s.
11. John Tatham, poet, four English verses, very fine and rare, £2 12s. 6d.
12. George, Earle of Cumberland, brilliant impression, extremely rare, £16 16s.
13. Sir Francis Drake, his left hand on a globe, a sphere, &c., on the table, arms in the background, scarce, £1 14s.; another impression, 11s.
14. Vera Effigies Doctissimi Poetarum Anglorum Ben Johnsonii, with laurel round his head, gloves in his hand, eight Latin verses and two English ditto, fine and very rare, £1 19s.

Vaughan (William).—This artist, who was living in the year 1665, was probably a relation of Robert Vaughan. The set of three prints from his graver, entitled "Sufferings of Sir William Dick," is scarce.

Vavassore.—*See* **Andrea (Zoan).**

Vazques (Josef). — A Spanish engraver, who was working at Madrid during the years 1785 and 1810. The only print by this artist which we have come across is the following:

1. Queen Mary 1st of England, half length, seated in chair, proof, very fine, 15s.

Velde (Adrian van de). — A famous painter of Amsterdam, who was born there in 1640, and died in 1673. Bartsch, in the first volume of his "Peintre-graveur," describes twenty-one etchings by this artist, and Weigel, in his "Supplement," Leipzig, 1843, four more. Prints by this artist are very rare, particularly

those of cows, sheep, goats, and other animals, which occupy no less than sixteen plates of the twenty-four. Two prints, the first representing a male and a female peasant, without signature or date, and the other a peasant on horseback, dated 1653, and signed, are excessively scarce. A really first-rate impression of either of these would be worth from £25 to £30. The whole of this artist's prints are rare and valuable, some of them so much so as to be practically unprocurable. Another artist of the name of Esais van de Velde, and who was born at Leyden in 1597, etched several pieces, which, though not to be compared either in merit or value with the above, still occasionally bring good prices. His best print represents a whale cast ashore, and was engraved n 1614, when the artist was seventeen years of age.

Velde (Jan van de).—Born at Leyden about the year 1595, and known to have been living in 1631. This artist's plates of landscapes are, as a rule, etched; the others are executed with the graver.

1. Abraham Aurelius, 1631, fine, and scarce, £1 13s.
2. Oliver Cromwell, O. C. P. R. at the four angles of the print, large oval, fine, and rare, £2 2s.
3. Johannes Torrentius, Amsterd. Pictor, &c., bust in oval, proof, 14s. 6d.
4. Sir John Caltenclyck, in ruff and fur-trimmed cloak, three-quarter length, in oval, proof before any inscription on tablet below, very rare in this state, £1 11s. 6d.
5. Lawrence Coster, the Dutch printer, bust in a small square, four Latin lines beneath, 18s.
6. Jacobus Zaffius, half length, seated at a table, fair, 4s.

Veneziano (Agostino), sometimes called Agostino de Musis.—This artist was born at Venice about the year 1490. In conjunction with Marco da Ravenna he became the pupil of the famous Marc Antonio Raimondi, and, following the example of Bartsch, many collectors place the engravings of these three artists together. We have, however, thought it better to keep them distinct, and the

prints of each will consequently be found under their proper heading. Veneziano is said to have died at Rome in 1540, having executed a large number of prints, in which he was sometimes assisted by Marco da Ravenna. As is well known, by far the greater portion of the engravings of Veneziano and of the other early artists of the Italian schools are of very rare occurrence. The numbers in parentheses refer to the corresponding numbers in Bartsch, where a full description of each print thus referred to will be found.

SCRIPTURAL SUBJECTS.

1. The Sacrifice of Abraham, after Raffaelle (5), good, but cut, £1 11s. 6d.
2. The Israelites Collecting Manna, after Raffaelle (8), fair, 16s.
3. Judith and Holofernes (not mentioned by Bartsch), fine, but cut, £4 4s.
4. The Adoration of the Shepherds, after Giulio Romano (17), good, £3 10s.
5. Christ Bearing His Cross, after Raffaelle (28), first impression, with the date 1517, rare, £4 17s.
6. The Three Marys going to the Sepulchre, after Michelangelo (33), good, £3 3s.
7. The dead body of Christ supported in the Sepulchre by the Madonna, St. John, and other disciples (36), £1 17s.
8. The Death of Ananias, after Raffaelle (42), engraved conjointly by Veneziano and Marc Antonio, fine impression, and very rare, £10 10s.
9. Elymas the Sorcerer Struck Blind, after Raffaelle (43), £2; another impression, very fine, £6 6s.
10. The Madonna with the Infant Christ, St. John, and two angels, after Raffaelle (51), good, £2 9s.
11. The Evangelists, after Giulio Romano (92-95), wanting St. Mark, good, £1 14s.
12. St. Jerome, seated, reading, good, £2 14s.
13. St. Michael (105), good, £2 2s.
14. St. Paul (114), fair, £1.
15. The Cumean Sybil (123), good but cut, £1 6s.

HISTORICAL AND MYTHOLOGICAL SUBJECTS.

16. Cleopatra, after Baccio Bandinelli (193), good, but cut, £1 11s. 6d.

17. Iphigenea Recognising Pylades and Orestee (194), very fine, £5 5s.
18. An unknown subject from Roman history (196), an exceedingly fine and clear impression, and quite perfect, very rare, £25.
19. Cupid Lamenting the Death of Cleopatra (198), fair impression, 12s.
20. The Story of Camillus (201), fine and rare, £3 15s.
21. Tarquin and Lucretia, after Raffaelle, second impression (208), fair, £1.
22. The Battle of the Cutlass (212), £1 1s.
23. The Triumph of Bacchus (215), £1 15s.
24. Leda and the Swan, after Giulio Romano (232), £2 12s. 6d.
25. Cupid Sailing on his Quiver, after Raffaelle (234), good, £2 5s.
26. The Triumph of Silenus (240), fair, 14s.
27. The Assembly of the Gode, after Baccio Bandinelli (241), fine, £5 10s.
28. Lycaon Changed into a Wolf, after Raffaelle, second impression (244), £1 10s.
29. A frieze of Nymphs and Fauns, dancing, in two pieces, after Raffaelle (250), good impression, £5 5s.; another impression, 12s.
30. Orpheus (259), fair, 16s.
31. Venus and Cupid, after Raffaelle (286), first impression, £1 5s.
32. Hercules Strangling the Lion (287), £1.
33. The Termini (301-4), and three copies, 14s.
34. Hercules Strangling the Serpents (315), good, £3.
35. The Apollo Belvedere (328), fair, £1 10s.
36. The Sacrifice to Priapus (336), good, but cut, £4 10s.
37. Venus, Vulcan, and Cupids, after Raffaelle (349), fair impression, £1 5s.
38. Prudence, after Raffaelle (357)—Temperance, after the same (358), good, £2 17s. 6d.
39. A Woman holding a helmet, attended by Cupid (370), good, £2 14s.
40. The Dragon and the Fly (406), fair, £1 5s.
41. Venus and Cupid (410), good impression, £3.
42. The Two Armiee, after Nadat (415), fair, 16s.
43. The Academy of Baccio Bandinelli (418), fair impression, clean, £1 7s. 6d.
44. The Court of Death, after Baccio Bandinelli (424), £1 4s.
45. The Stregozzo (426), first impression before the letters A. V. on the horn, very rare, £6 10s.
46. The Two Philosophers (439), £1 11s. 6d.

47. The Countrywoman Carrying a Child (450), th Woman Selling Eggs (453), £3 16s.
48. The Naked Man Seated (454), the Old Woman Approaching Her Grave (456), the Cardinal on His Mule (459), good impressions of these three prints, £6 6s.
49. The Man Putting On his Armour, after Michelangelo (463), marked "A. V. 1517," a copy of the original print, £1 17s. 6d.; fair impression of the original, £1 10s.
50. A woman carrying a vase (470), a man and woman holding each other by the hands (471), fine, £6 10s.
51. The Bark (473), £2 15s.
52. A man seated, holding a branch of laurel (491), fine, £3 10s.
53. A group from the School of Athens, after Raffaelle (492), fine impression, £5.

PORTRAITS.

54. Girolamo Alexander, Archbishop of Brundusium (517), second impression, good, £1.
55. Frederick Barbarossa (520), second impression, fair, 12s.; another impression (1st), good, £3 5s.
56. The Emperor Charles V. (524), first impression, rare, £7 10s.
57. Francis I., King of France, three-quarter length, in armour and crown, very fine and rare, £22.

ARCHITECTURAL PIECES, VASES, &c.

58. The Altar of Jupiter (535), The Altar of Cupid (536), good, £1 11s. 6d.
59. The set of twelve vases (541-52), fair, £3 5s.
60. Ten prints, part of the set (numbered 564-83), fair impressions, £2 14s.

Venne (Jan Pieter van de).—An engraver of some slight merit, who was born at Haarlem in 1734, and is supposed to have died in 1808. The only print by this artist which has come under our notice is the following:

1. An allegorical composition, relating to the Duke of Alva's cruelties in the Low Countries in 1569. The Duke seated on a throne to the left, Cardinal Granville blowing with a bellows in his ear, and Margaret of Palma in the background fishing in blood, dated 1622, very rare, £3 6s.

Venturini (Giovanni).—Born at Rome at the commencement of the seventeenth century, and died there in or about the year 1660. This artist engraved several plates after the manner of Galestruzzi, a Florentine painter and engraver who was contemporary with him. Very good examples of his work are found in "Diana and her Nymphs" after Domenichino, and a set of plates after Caravaggio. The value is small.

Verhelst (Egidius).—A well-known engraver, who was born in Bavaria in 1742, and died at Munich at the age of seventy-five years. This artist spent the early portion of his life in the studio of a sculptor, and afterwards placed himself under the tutorship of J. G. Wille, the engraver. His prints consist for the most part of small portraits, which are neatly executed and occasionally command good prices.

1. Clement Wenceslaus, Elector of Trèves, good, with margin, £1.
2. Two plates representing Innocence and Simplicity, engraved for Lavater's "Physiognomy," fair, 6s.; two other impressions, very fine proofs, with margin, £2 12s. 6d.
3. Elizabeth Augusta, wife of the Elector of Bavaria, 1790, good, 8s.

Ver Kolje (Johannes).—Born at Amsterdam in 1650, and died at Delft in 1693. This artist, who is also celebrated as a painter, was one of the earliest Dutch mezzotinto engravers. His prints are rarely met with.

1. Martinus von Boeckeller, dated 1683, fine and rare, £1.
2. Diana and Calisto, after Netscher, good, 17s. 6d.
3. Venus and Cupid, 1682, very rare, £1 10s.
4. Hortensia Mancini, the Duchess of Mazarin, after Sir Peter Lely, very fine and rare, with large margin, £5 5s.

Ver Kolje (Nicholas).—This engraver was the son and pupil of the above artist,. Hewas born at Delft in 1675, and died at Amsterdam in 1746. He also worked in mezzotinto, and his prints are highly esteemed.

1. A shepherd and shepherdess, after Netscher, good, 10s. 6d.
2. The Holy Family, fair, 3s. 6d.; another impression, very fine, £1.
3. The Garden Party, after Weeninx, a brilliant impression with large margin, £3 3s.

Vermeulen (Cornelis).—A Flemish engraver, born at Antwerp in 1644, where he died in 1710. His best plates consist of portraits.

1. Nicolas de Catinat, Maréchal de France, good, £1.
2. Joseph Roettiers, three-quarter length, in oval, very fine, £1 1s.
3. Maria Louisa de Tassis, after Vandyck, 3s. 6d.; another impression, a little better, 6s.
4. François de Montmorency, Duc de Luxembourg, half length, in armour, good, 12s.
5. Bacchus and Erigone, after Guido, good, 8s.; another impression, very fine, 12s. 6d.

Vernet (Antoine Charles).—This artist was one of a large family of painters and engravers. He was born at Bordeaux in 1758, and died at Paris in 1837. Most of his work consisted of paintings, but he executed a few lithographs, which are not of much note.

Vernet (Claude Joseph). — Born at Avignon in 1714; died at Paris in 1789. Among this artist's few etchings may be mentioned:

1. A view of a market-place, fair, with margin, 6s.
2. A canal, good, 8s. 6d.

Vernon (Thomas).—An English engraver, born in Staffordshire in or about the year 1825; he died in 1872.

1. Christ Healing the Sick, after Murillo, good, 8s. 6d.
2. Lady Constance Grosvenor, after Winterhalter, fair, 4s.; another impression, very fine, with margin, £1 11s. 6d.
3. Madonna and Child, after Raffaelle, good, 12s. 6d.

Veronese (Paul).—*See* **Cagliari (Paolo).**

Vertue (George).—Born at St. Martin's-in-the-Fields, London, in 1685, and was buried in the cloisters of Westminster Abbey in 1756. Vertue was one of the

first members of the Royal Academy, and is as well known as an author of the "History of the Arts in England" as an engraver.

1. A set of thirty-eight Kings and Queens of England, fair, £3 15s.
2. Cenotaph of Henry VII. and Henry VIII.; the children of Henry VII. (2), both proofs, £3 15s.
3. Sir Thomas Gresham, choice proof, very rare, £5 10s.
4. Sir Philip Sidney, before the name of the engraver; ditto, proof before any inscription (2), good, £3 6s.
5. William Lambarde, proof and letters, very fine, £3 3s.
6. Beaumont and Fletcher, folio, proofs before any inscription (2), very good, £2 10s.
7. William Shakespeare, folio, choice proof before any letters, £5 5s.; another and ordinary impression, £1 1s.; another impression, brilliant proof before all letters, £12 12s.
8. Oliver Cromwell, small 4to, in an ermined cloak, fine and rare, £2 10s.; another impression, 14s.
9. Sir Edward Nicholas, proof before any inscription, £2 15s.
10. Richard Graves, of Mickelton, proof and letters, 16s.
11. John Milton, three different prints, very fine, £2; the same, three-quarter length, in oval of stonework, proof before all letters, very fine, £10 10s.
12. Sir James Ware, historian, folio, proof, £1 14s.
13. Edmund Waller, five different portraits, fair, £1 1s.
14. Anne, Queen of England, three-quarter length, in oval, 13s.
15. Thomas Sackville, Earl of Dorset, three-quarter length, in oval, fair, 5s.
16. William Cavendish, Duke of Newcastle, three-quarter length, in oval, after Vandyck, 12s.
17. Geoffrey Chaucer, three-quarter length, in oval, inscription at top, good, 17s.
18. King Charles I. and the Heads of the Noble Lords and Others who Suffered for their Loyalty, on ten sheets, published in 1746, by S. Austen, in Newgate-street, fair, £2 5s.
19. John Dryden, three-quarter length, with wreath of laurel in his hand, 10s.
20. Ben Jonson, three-quarter length, in oval, brilliant proof before all letters, £15 15s.

Viani (Giovanno Maria).—Born at Bologna in 1639, and died there in 1700. This artist's etchings only

number half-a-dozen, among which the following have recently occurred for sale .

1. The Madonna and Child and St. Francis, after L. Caracci, fine, £1 10s.
2. Dido, after A. Caracci, good, 16s.
3. War, after Ludovico Caracci, very fine, with large margin, £1 11s. 6d.

Vicentino (Niccolo).—A wood engraver, also known as a painter. He was born at Vicenza about 1610, and was living in 1645.

1. Five bold etchings of landscapes, fair, 12s.
2. Venus and Cupid, good, 6s. 6d.
3. Clelia Escaping from the Camp of Porsena, fine, 16s.
4. A sibyl reading, fine, 8s.; another impression, fair, 3s. 6d.

Vico (Æneas).—A very famous engraver, who was born at Parma in the year 1520, and died there in 1567. This artist, whose plates number about 500, was a pupil of Barlacchi. His prints are valuable when in good condition.

1. Judith and Holofernes, after Michelangelo; the Annunciation, first impression; the Madonna and Child in the Clouds, after Marc Antonio (3); fair, £1 3s.
2. The Burial of Christ, after Raffaelle, good, 16s.
3. St. George and the Dragon, after Clovio, very fine, £2 10s.
4. The Conversion of St. Paul, after Salviati, good, 14s.
5. The Battle of the Amazons, good, with large margin, £1 15s.
6. Lucretia, after Marc Antonio, and the same subject after Parmigianino (2), good, £1 17s.
7. The Three Graces, after the antique; Mars and Venus, first impression; Flora; Venus; Leda (5); fair impressions, £1 15s.
8. The Forge of Vulcan, very rare, good impression, £4.
9. The Muses, after Rosso; the Centaurs and the Lupithæ, the Forge of Vulcan, after Primaticcio (a different print from the one numbered 8, *supra*) (3); fair, £1 4s.
10. A Bacchanalian Procession; an old woman about to step into her grave; a sacrifice; an old woman spinning, after Parmigianino; a young woman looking at herself in a mirror (undescribed) (6); all fair impressions, £1 10s.

11. The Two Pilgrims, after Vasari; two statues; the woman with an owl, after Parmigianino, original and copy, the real original being mistaken by Bartsch for the copy (4); fair impressions, £1.
12. The Roman Courtesan, with Virgil in the basket, first impression, very fine, £3 10s.
13. The Rhineosceros, good, £1.
14. Fanciful composition of many children, after Michelangelo; the Academy of Bandinella (2), good, £1 16s.
15. The set of antique gems, Nos. 100-3, in three pieces, before the plates were cut, not known to Bartsch, very rare in this state, £7 7s.
16. Portrait of Giovanni de Medici, very good, £3.
17. Portrait of the Emperor Charles V., very fine, £4 10s.
18. Cosmo de Medicis, small bust in oval, good, 13s. 6d.

Villamena (Francesco). — Born at Assisi in 1568; died in 1626. This clever artist is supposed to have studied under Cornelius Cort at the same time as Agostino Caracci. His plates number considerably over 300.

1. Portrait of Bellarminus, 1604; St. Francis Receiving the Stigmata, after Baroccio; Madonna and Child in Glory Appearing to St. Francis, after Fensonius; subject for a Thesis, after Albano (4), fair impressions, £1 1s.
2. A representation of a fight in which Brnttobuono, a retainer of the Spanish ambassador at Rome, was killed by a stone, 1601, good, with slight margin, £1.
3. The Virgin and Child, with Saints, good, 17s.
4. The Last Judgment, fair, 6s.; another impression, good, with margin, 14s.
5. The set of twenty subjects from Raffaelle's Bible, good, £2 4s.
6. John Alto in the Streets of Rome, good, with margin, 16s.
7. Mary Magdalene Crowned by an Angel, fine impression, clean, and with ½in. margin, £5 10s.

Vincent (William).—An English mezzotinto engraver, who was born in London about the year 1630. This artist's prints, especially those from his own designs, are much sought by collectors. Among them may be noticed portraits of Turner, the Bishop of Ely, Queen Mary of Modena, and Charles I. A good impression from any plate

by this artist cannot be got for much less than £2 2s., and some are worth more.

Visscher (Cornelius).— Born at Amsterdam about the year 1620; died some fifty years later at the same place. This artist was a pupil of Pieter Soutman.

1. Philip II., fine proof, very rare, £1 18s.
2. His own portrait, when young, three-quarter length, 1649, 18s.
3. Jan de Paep, half length, standing, 5s.
4. Petrus Scriverius, Dutch historian, 1649, 7s.
5. David Pieterz de Vries, half length, in oval, 5s.
6. William I. of Orange and his Family, eight lines in Dutch at foot, £1 13s.
7. William, Archbishop Laud, in his robes, in oval, 17s.
8. Gellius de Bovina, half length, seated, very fine, ample margin, the artist's best print, £12 12s.

Visscher (Jan Claes).—Another famous engraver, belonging to the same family as the above. He was born at Amsterdam in 1580, and died there in 1648.

1. Archbishop Laud, oval, folio; ditto, with the view of his execution in the background (2), good, £2.
2. The Moor, with bow and arrow, fair, 3s. 6d.
3. Abraham van der Hulst, three-quarter length, with trophies, and Dutch inscription, fine, 19s.
4. Cornelius Visscher, good impression, with margin, 16s.
5. The Encampment, with a horse in front of a trough, fourth state, with the address of Danckerts, good of its kind, 7s. 6d.

Visscher (Lambert).—This artist was a brother of Cornelius Visscher. He was born at Amsterdam in 1634, and died at Rome in 1693. Nearly all his prints consist of portraits, and the following are accounted the best:

1. Cornelius de Witt and Jan de Witt, with a view of their execution beneath, £2 15s.
2. John de Witt, half length, standing, companion print to the last, £1 17s.
3. Cornelius de Witt, large oval, in ornamental border, 1688, good, £1 1s.
4. Marie Thérèse, Queen of France, after Van Loo, good, £1 4s.

Vitus (Domenicus).—An Italian engraver, who was

born at, or near, Bologna, about the year 1535. His plates, when in fine condition, are highly esteemed.

1. Two single figures, one dated 1580, good, £1 4s.
2. A Sacrifice to Priapus, fair, 5s.
3. The Descent from the Cross, fair, 7s. 6d.
4. The Annunciation, after Bronzino, good, 16s.
5. Various pieces, all published by H. Cock (6), fair impressions, £1 15s.
6. The Head of Medusa; naked figures bathing; nymphs dancing, in an oval; the Arch of Constantine (4); good impressions, but cut, £1 1s.

Vivares (Francis).—Born at Montpelier in 1709, died in London in 1780. This artist's prints number 150, and any fine impressions offered for sale invariably bring good prices.

1. Francis Vivares, "passed greater part of his life," &c., in small oval supported by cupids, fair, 10s.
2. A Tempest, after Poussin, fair, 6s.; another impression, very fine, with margin, £1 8s.
3. The set of eight Derbyshire views, after Thomas Smith, good, £1 14s.
4. The Enchanted Castle, after Claude Lorraine, fair, 5s.
5. A storm on land, after Poussin, good, 12s.
6. The set of four views of ruins, fine, 16s.

Vliet (Jan Joris van der).—This artist was one of the pupils of Rembrandt, from which fact he derives most of his reputation. He was born at Delft in 1612. His etchings, which, like those of his master, are noticeable for their accentuated variations of light and shade, are not in other respects well executed. Good impressions are, however, of value.

1. Susannah and the Elders, after Lievens, good, with margin, £1 1s.; another impression, very fine, £4 8s.
2. The Head of a Soldier, after Rembrandt, very fine and rare, £1 10s.
3. The Rat-catcher, after Lievens, fair, 8s.; another impression, good, 12s. 6d.
4. A woman laughing, good, 16s.
5. St. Jerome, brilliant, and very rare, £3 10s.
6. The Five Senses, fine, £1 14s.
7. Isaac Blessing Jacob, after Lievens, very fine and rare, £4 10s.

Voerst (Robert van).—An engraver of great repute. Born at Arnheim in 1600; died in 1670. His plates are occasionally very fine, and sometimes sell for large sums, as will be seen from the following list:

1. Charles I. and Henrietta Maria, after Vandyck, oblong sheet, fine proof, and excessively rare in this state and condition, £21.
2. William, Earl of Denbigh, oval, 4to, fine and rare, £7 7s.
3. Edward, Earl of Dorset, oval, 4to, rare, £1 13s.
4. Robert, Earl of Lindsey, in armour, after Geldorp, very fine and scarce, £4 4s.
5. Robert, Earl of Lindsey (the large plate), rich laced sash over his armour, 1627, after Geldorp, Latin inscription beneath, folio, extra rare and brilliant, £19 19s.; another impression, good, £2 10s.
6. William, Earl of Pembroke, large oval, after Mytens, very fine, £4; another impression, rare proof, £13 13s.
7. Philip, Earl of Montgomery, after Mytens, large 4to, fine, and scarce, £2 10s.
8. James, Duke of Richmond and Lennox, after Geldorp, oval, large 4to, rare, 18s.
9. Robert, Earl of Warwick, laced scarf over his armour, oval, 4to, rare and brilliant, £10 10s.
10. Robert, Earl of Warwick, in armour, large oval, arms above, and representation of naval engagement in a cartouche beneath, eight English verses, half-sheet, an excessively rare print in a good state of preservation, £31 10s.
11. Sir Kenelm Digby, after Vandyck, choice proof, £4 18s.

Voet (Alexander).—A Flemish engraver, who was born at Antwerp in 1613. Most of this artist's prints are after Rubens, and though neatly engraved, his drawing is not always correct. Average impressions of his prints realise 10s. 6d., but some bring much more.

1. Charles I. and Henrietta Maria, playing at cards with Christian IV., six lines in French beneath, fine and very rare, £4 4s.
2. Johannes Von Kessel, three-quarter length, with flower in right hand, 12s. 6d.
3. The Card Players, after De Vos, good, 16s.
4. Death of Seneca, after Rubens, fine, £1.
5. The Roman Daughter, after Rubens, good, 12s.

Volpato (Giovanni).—Born at Bassano about the year 1730, subsequently studied under Bartolozzi and Wagner, and died at Rome in 1803. Among his prints are a number after Raffaelle, which are coloured. These are scarce, bringing as much as three and four guineas by auction, if in fine condition. He also engraved a number of plates for Gavin Hamilton's "Schola Italica Picturæ," which, however, do not usually command high prices. Among the best are: "Perseus and Andromeda," after Caravaggio; "The Feast in the House of Simon," after Paul Veronese; "The Gamesters," after Michelangelo; and "Modesty and Vanity," after Leonardo da Vinci.

Vosterman (Lukas).—Born at Antwerp in 1578; died in London in 1661. All this artist's plates are executed with the graver, and many are excessively rare.

1. Thomas à Becket, in a surplice, small oval, proof and letters, very rare, £5 15s.; again, fine, £1 10s.
2. Philip Howard, Earl of Arundel, laced ruff and cloak, oval 4to, proof, very rare, £17 10s.
3. Thomas, Duke of Norfolk, after Holbein, before the addition of the word "fecit," very fine and rare, £5 5s.; the same, proof before any inscription or the age and date were introduced on the print, excessively rare, £21.
4. Charles I., very fine and rare, £4 16s.
5. William, Earl of Pembroke, French inscription, large oval, sheet, very fine and scarce, £2 5s.
6. Sir Hugh Cartwright, ætat. 60, 1656, in armour, after Diepenbeck, by L. Vostermann, jun., £1 8s.
7. Charles IV., Constable de Bourbon, three-quarter length, in hat and fur-trimmed coat, good, £1 5s.
8. "Lucas Vostermans Calcograpus," half length, seated in a chair, good, 11s.
9. The Entombment, after Raffaelle, fine with margin, £2 5s.
10. The Descent from the Cross, after Rubens, good, 12s.
11. Lot Leaving Sodom, after Rubens, fair, 6s.
12. The Battle of the Amazons, on six sheets, good, £1 5s.

Vosterman (Lukas).—This engraver was the son of the preceding artist, and was born at Antwerp about the year 1600. His plates are much inferior to those of his father. He executed a number of plates for the Duke of Newcastle's "La Methode et Invention Nouvelle de dresser les chevaux" (Antwerp, folio, 1657): these are all good.

1. The Triumph of Riches, after Holbein, fair, 3s.
2. Sir Hugh Cartwright, very rare, £1 5s.
3. The Virgin in the Clouds, after Vandyck, 8s.
4. The Bear Hunt, after Snyders, good, 12s.

CHAPTER XXXII.

WAGNER TO ZWOLL.

W. (**Master of**).—*See* **Master of W.**

Wagner (**Joseph**).—This artist, who is credited with several portraits and a large number of subjects after various masters, was a native of Switzerland, where he was born in 1706. His prints are not often offered for sale, but when met with, high prices are the exception and not the rule. Among his best productions are portraits of Peter the Great and Carlo Broschi the musician, and various subjects after Paul Veronese and Giordano.

Walch (**Jacob**).—*See* **Babylone** (**Francis de**).

Walker (**Anthony**).—Born at Salisbury in 1726, and died in 1765. This artist was principally employed in executing frontispieces for the booksellers. He engraved several plates for the Boydell collections.

1. Law and Physic, after Ostade; the Country Attorney and his Clients, after Holbein (2), good, 15s.
2. St. Giles's Church in the Fields, fair, 4s. 6d.
3. Interior view of the same, fair, 4s. 6d.
4. Curius Dentatus and the Samnites, after Cortona (his best print), very fine, with margin, £1 11s. 6d.

Walker (**William**).—This artist was the brother of Anthony Walker, and flourished at the same period. He also was employed by Boydell. His best work, however, consists of portraits.

1. The Rev. Archibald Alison, proof on India paper, 12s. 6d.
2. Portrait of a lady, after Gardener, proof before the title, very fine, £2.
3. Sir Henry Raeburn, R.A., fair, 5s.
4. Robert Burns, bust, in oval frame, after Nasmyth, proof, fine, £2 2s.
5. Sir B. Gerbier and his family, good, 16s.

Walpole (Horace).—This well-known statesman and author published a Catalogue of Engravers from the MSS. of George Vertue (Strawberry Hill, 4to, 1763), which *see*.

Ward (James).—A mezzotinto engraver of considerable repute; he was born in 1800, and died in London forty years later.

1. Richard Burke, three-quarter length, four lines beneath, fair, 7s. 6d.
2. Arthur Murphy, Esq., whole length, seated at a table, after Dance, fair, 8s.
3. Prince George of Cambridge, after Lucas, fine and rare, £1 1s.
4. Admiral Durham, after Grant, very fine, £3 3s.
5. Earl Grey, after Jackson, good, £1.

Ward (William).—A very famous mezzotinto engraver, who flourished during the earlier part of this century. He was the father of the artist previously named. His prints after his brother-in-law, Morland, are accounted the best.

1. The Infant Hercules, after Sir Joshua Reynolds, good, 12s. 6d.
2. Thoughts on Matrimony, after J. R. Smith, fair, 8s.

Warren (Charles). — This artist died in 1823, and though chiefly employed on small book illustrations, he is celebrated as being the inventor of engraving on steel.

1. Ben Jonson, proof before letters, India paper, 12s.
2. Alexander Pope, proof, very fine, £1 11s. 6d.
3. The Broken Jar, after Wilkie, good, 15s.
4. Five Illustrations to "Don Quixote," after Smirke, fair, 8s.

Waterloo (Anthony).—A first-rate painter and engraver, who is supposed to have been born at Utrecht about the year 1615. His etchings, over 150 in number, consist entirely of landscapes and views.

1. The Forest; Ruins; set of four landscapes, proofs before the numbers (6), 17s. 6d.
2. The set of landscapes numbered 21-32 in Bartsch (12), 18s. 6d.; again, 7s. 6d.
3. Thirteen landscapes, fair, £1.
4. The Farm on the Bank of a River, first state before the branches on the tree on the right, very rare, £2 15s.
5. Landscape, with men on the banks of a stream, proof before the name of Waterloo, and before much additional work, very rare, £8 8s.
6. Tobit and the Angel, very fine, £1 10s.
7. The set of upright landscapes numbered 119-24 in Bartsch (6), very fine, £5 5s.; again, £1 1s.
8. A set of landscapes, with subjects from the Old Testament (131-36), fair, 15s.
9. The Water Mill, very fine impression, with margin, £5 12s. 6d. (This is the artist's best print.)

Watson (James).—Born in Ireland in 1740; died in London in 1790. He was one of the best of English mezzotinto engravers.

1. Lucinda, after Falconet, fine, £1 4s.
2. A lady seated, after Morland, good, 10s. 6d.
3. A girl reading, a light in her right hand, after the same, good, 12s.
4. Sir Jeffery Amherst, half length, in armour, proof before letters, very fine, £2 5s.
5. Ann Courtney, Countess of Corke, proof before letters, £1 16s.
6. Mary Heblethwaite, Lady Boynton, fine and rare, £3 8s.
7. Sir Joshua Reynolds, after himself, three-quarter length, good, £2.
8. Mrs. Whatman, after Cotes, fine, £2.
9. Sir Christopher Wandesford, half length, robed, proof before letters, very fine, £1 7s. 6d.
10. Lady Bingham, after Kauffmann, very fine, £2 2s.
11. Charles, Duke of Richmond, 1778, after Romney, proof before the star and open letters, £3 5s.
12. Lord Chief Baron Wandesford, after Vandyck, fine, £1 1s.

Watson (Thomas).—An eminent mezzotinto engraver, who was born in London in 1750. He died at the early age of thirty-one, having executed many beautiful plates, chiefly portraits.

1. Madame de Barre, after Dronais, three-quarter length, good, 10s. 6d.
2. Francesco Bartolozzi, after Sir Joshua Reynolds, brilliant proof, with the artist's name merely etched in, £2 10s.
3. Mrs. Frances Anne Crewe, after Sir Joshua Reynolds, very fine, and an exceedingly rare print, £17 17s.
4. Miss Lumsden, after Willeson, proof before any letters, £1 15s.
5. Mrs. Lucy Hardinge, after Sir Joshua Reynolds, fine, 14s. 6d.
6. Lady Ossory, after Lely, one of the set "V," brilliant proof, 1779, £2 15s.
7. Lady Rochester, after Lely, one of the set "V," brilliant proof, 1779, £3 8s.
8. Lady Whitmore, after Lely, one of the set "V," brilliant proof, 1779, £3 15s.
9. The Death of Mark Antony, after Dance, very fine proof, with margin, £4 10s.

Watt (James Henry). — One of Charles Heath's pupils, who was born in London in 1799. The whole of his plates are on copper, one of the finest being after Eastlake, and entitled "Christ Blessing Little Children." The auction values of good lettered impressions of this artist's prints average 8s.; but exceptionally fine proofs are worth three or four times as much.

Watteau (Antonie).—This famous painter, who was born at Valenciennes in 1684, is credited with a couple of plates, viz., "Tired Soldiers," and a set of "Habits à la Môde." These are the only prints mentioned in Bryan's "Dictionary of Painters and Engravers." The value of such impressions as we have seen has always been small. Fine impressions are very seldom met with.

Watts (John).—Born in London in 1746, and died there in 1790. This artist was an engraver in mezzotinto. Among his best plates are:

1. The Marquis of Hertford, after Reynolds, dated 1786, fine proof, with margin, £8 8s.
2. Nathaniel Lee, after Dobson, 1778, good, £1 5s.
3. The Earl of Denbigh, 1785, good, £1 1s.
4. Icarus Flying, after Vandyck, fine, £2.

Waumans (Conrade).—A Flemish engraver, who was born at Antwerp in 1643. The date of his death is unknown. Among his best prints are: "The Descent from the Cross," after Rubens; "Mars and Venus," after Vandyck; and a portrait of Antonio de Zuniga, also after Vandyck. Ordinary impressions of this artist's work sell for small sums.

Weber (Frederick).—A Swiss engraver, who was born near Basle in 1815; he died at Paris in 1882. His best prints include "Sacred and Profane Love," after Titian, and a portrait of Holbein, after himself. A proof engraving of the former recently sold by auction for £3 3s., and one of the latter for £2 5s. Ordinary impressions are not worth more than a few shillings as a rule.

Welbronner.—*See* **Wilborn (Nicholas).**

Whistler (James Abbot McNeill).—This well-known contemporary painter and etcher is credited with a large number of plates, from which it has been the custom to take early impressions on India, Japanese, or low-toned papers. Some of these are very scarce, bringing several guineas each by auction. Early states are also somewhat difficult to procure, and command high prices. One of the best of this artist's productions is a view of Billingsgate, showing the large clock on the left, and London Bridge in the distance. This is very scarce, and sells by auction for £10, or more, if a good impression. The view of old Hungerford Bridge is also a fine production, and almost equally rare. The same remarks apply

to "The Lime Burners," "The View of Limehouse," "Portrait of Monsieur Becquet," "Portrait of M. Riault," and many others. For an almost complete list, *see* Thomas' Catalogue of Whistler's Etchings.

White (George).—Born in London about 1670, and died there in 1735. Most of his portraits are mezzotintos, but a few are in line. All the prints mentioned below belong to the former class.

1. Sir John Coke, 1724, very fine, £1 5s.
2. William Dodson, fair, 18s. 6d.
3. Alexander Pope, three-quarter length, his head resting on his left hand, fine, £3 3s.
4. John Baptist Monneyer, after Kneller, good, 10s. 6d.
5. Joseph Symonds, of Chelsea, brilliant, without Symonds' name, £1 5s.
6. Allan Ramsay, after Aikman, fine, £1 5s.
7. Sir Richard Blackmore, brilliant, £1 12s. 6d.
8. Old Parr, ætat. 152, good, 12s.
9. Mr. Tycho Wing, philosopher, 15s.

White (Robert).—Born in London in 1645, and died in 1704. This artist's portraits number more than 200: the one of Prince Rupert is very fine.

1. The six Portsmouth Captains who Declared for William, Prince of Orange, good, £1 1s.
2. Sir John Marsham, first state, before the scrolls preceding the word "ætatis," fine and rare, £1 11s. 6d.
3. Sir Thomas Nott, very rare, £1.
4. Hamet-ben-Hamet, Ambassador from the Emperor of Morocco to Charles II., good, 10s.
5. Richard Baxter, eight lines at the foot, good, 10s.
6. Sir Matthew Hale, half length, robed, very rare and fine, £4 10s.; another impression, good, £1 17s. 6d.
7. Prince Rupert, three-quarter length, after Kneller, very fine, £3 10s.
8. Samuel Pepys, proof before lettering or scroll, good, £1 4s.
9. George, Earl of Cumberland, full length, very fine, £2 18s.

Wierix (Antonie).—Born at Antwerp about 1555. Nearly all this artist's prints are signed with his name in full.

1. The Magdalene, St. Catherine, St. Margaret, St. Ambrose (4), fine, 15s.
2. Albertus, Archduke of Austria, and the companion print, Isabel of Spain, two on one mount, very fine, £5 10s.
3. Elizabeth, Queen of England, three-quarter length, in small oval, very fine and rare, £6 6s.
4. Henry IV., wearing his high hat, and the companion print, Marie de Medici, two on one mount, fine and rare, £7 10s.
5. William, Count Palatine of the Rhine, good, £2 2s.
6. Susannah and the Elders, dated 1584, fair, 12s.; another impression, very fine, with margin, £5 10s.
7. Death of the Virgin, after Van Veen, good, 18s.
8. St. Dominick and the Virgin, fine, with large margin, £5 15s.

Wierix (Jan).—Born at Antwerp in 1549 or thereabouts. Many of this artist's prints are copies after Albert Dürer, and good impressions are very rare. A similar remark indeed applies to all his works.

1. Catherine of Bourbon, bust, at the bottom four lines in French, first undescribed state, before the address of Harman Adolfz, very fine, with margin, £27 10s.
2. Henry IV., King of France, good, £1 5s.
3. The Marquise de Verneuil, fine, with margin, £2 2s.
4. Philipp. Willem, Prince of Orange, good, with large margin, £1 11s. 6d.
5. Orpheus playing on his Lute, after Wier, fair, 8s.; another impression, fine, £1 4s.
6. James I. of England and his Queen, a very rare print, £1 5s. (cut); another impression, very fine proof, before any inscription or address, £45.

Wierix (Jerome).—Born at Antwerp in 1550, and died there in 1619. Most of this artist's prints are signed with his name in full.

1. The Virgin and Child, St. Agnes, St. Francis (3), fair, 11s.
2. Henriette de Balzac d'Entragues, brilliant impression, large margin, £15 10s.
3. Louis, King of Hungary, fair, £1 15s.
4. Philippi Emanuel de Lorraynes, three-quarter length, in armour, fine, with margin, £5 10s.; the same, extracted from a book, fair, 7s. 6d.; the same, fine, £2 5s.

5. Louis d'Orleans, bust, in small oval, 1602, fine, £2 2s.
6. William I., Prince of Orange; Phillip II. of Spain; Rudolph II., the Emperor; Sigismund III. of Poland; Sir Francis Drake; Alexander Farnese, of Parma; six small ovals on one mount, very fine, £16 10s.
7. Margareta, Consort of Phillip III., very fine, £7.

Wilborn (Nicholas).—An artist who was living in 1536, and who sometimes, though it is believed incorrectly, goes by the name of Welbronner. His etchings are under twenty in number, and are scarce. Very few have occurred for sale recently, and those met with were such indifferent impressions as to afford no criterion of their true value. The following prints appear to be the best: "A Sacrifice to Priapus," from Babylone's engraving; "Eve in the Garden," and the portrait of Bernard Knipperdolling, the fanatic, dated 1536, which, according to Bryan, is a copy of Heinrich Aldegrever's print.

Wilkie (Sir David), R.A.—Born in Fifeshire on the 18th November, 1785; died at sea (in the Mediterranean) on the 1st June, 1841. According to Bryan's Dictionary, this artist's etchings number fourteen, among the best of which are "Cellini and the Pope" and "The Lost Receipt."

A set of proofs on india-paper, consisting of seven pieces only, as follows: (1) The Dandy Chair; (2) a boy eating from a bowl; (3) The Woman with a Baby; (4) The Woman seated at a Table; (5) two women at a cottage door; (6) The Politicians; (7) The Man and his Housekeeper searching a Drawer, sold by auction for £15 15s. in June, 1888.

Wilkin (Charles).—Born in London in 1750, and died there in 1814. He chiefly engraved portraits in stipple.

1. Viscountess Andover, three-quarter length, 1799; Lady Andover, three-quarter length, seated, 1802; Viscountess St. Asaph, three-quarter length, standing; Lady Charlotte Duncombe, three-quarter length, seated, 1797; Lady Langham, three-quarter length, 1800;

Mrs. Parkyss, half length, standing beneath a tree, 1795; David Rizzio, three-quarter length, with guitar, the head only finished, 1814. These seven prints, all proofs, and printed off in brown, £10 10s.

2. Maurice de Saxe, three-quarter length, in a frame of stone-work, 9s. 6d.

Wille (Jean George).—Born near Konigsberg in 1715, and died in Paris in 1808. This artist, who was a pupil of Rigaud, has a high-class reputation among collectors, and any of his prints in fine condition invariably bring high prices.

1. L'Observateur Distrait, after Mieris, fine, 18s.; another impression, very fine and clean, £1 12s.
2. Musiciens Ambulans, after Dietricy, before the final "e" in "Electorale," very rare, £3 10s.
3. Tante de Gérard Dow, proof with the arms before the inscription, £1 1s.
4. Death of Cleopatra, after Netscher, good, 12s.
5. Frederick the Great, three-quarter length, fine impression, £2 5s.
6. Charles, Prince of Wales, the Young Chevalier, three-quarter length, in armour, after Tocqué, 1748, scarce, £3 3s.
7. Frederick II., of Prussia, after Pesne, good, £1.
8. La Tricoteuse, after Mieris, fair, 8s.; another impression, very fine proof with ¼in. of margin, £5 10s.

Williams (Roger).—A mezzotinto engraver, who was living about the year 1700. He executed nothing but portraits. Like all other mezzotinto engravings of this era, good impressions are rare and valuable. As a rule, the examples offered for sale have their margins cut down, and this, of course, reduces the value considerably.

1. John, Lord Cutts, after Wissing, 7s. 6d.
2. Henry Somerset, Duke of Beaufort, after Wissing, good, £2 5s.
3. Sir Charles Cotton, after Riley, proof before any letters, brilliant, with margin, £22 10s.
4. Sir George Rooke, after Dahl, fine, £1 5s.
5. Dr. Sir Richard Blackmore, after Closterman, fair, 10s. 6d.

Williamson (Peter).—Living in London about the year 1666. His prints are very scarce.

1. Charles II., in large oval, 1661, very fine and rare, £1 11s. 6d.
2. Catherine, Queen of Charles II., 1662, rare, £1 8s.
3. Mildmay, Earl of Westmoreland, 1662, fine, £1 13s.

Willmore (James Tibbetts), A.R.A. — Born at Erdington in 1800; died in 1863. Most of this artist's plates are after Turner.

1. The Old Téméraire, after Turner, artist's proof, on india-paper, very fine, £4 4s.
2. Mercury and Argus, after Turner, good impression, £1 1s.
3. Crossing the Bridge, after Landseer, fine, £1.
4. Ancient Italy, after Turner, good average impression, with margin, £1 10s.
5. The Lake of Windermere, after Turner, fair, 8s.
6. The Golden Bough, after Turner, proof on india-paper, fine, £3 5s.

Wohlgemuth (Michel).—Born at Nuremberg in 1435. This artist's prints are scarce, and it very seldom happens that any appear in the market. For several years past but few specimens of any importance have been sold by auction. Indifferent and "laid down" impressions occasionally appear, and even then command high prices, as, for example, "St. George and the Dragon," after Schongauer, which though "laid down," or pasted on a cardboard background, brought £6 6s. recently. This artist, in conjunction with Pleydenwurff, whose widow he married, engraved the illustrations to the "Nuremberg Chronicle." Michel Wohlgemuth was the master of Albert Dürer, and for this reason perhaps as much as any other, his prints have acquired an enviable reputation in the market.

Wolfgang (George Andrea).—Born in Saxony in 1630, and died at Augsburg in or about 1715. This well-known artist engraved in both line and mezzotinto.

The line engravings are not of much value unless very fine, but the mezzotintos invariably command high prices, as they are very scarce. Amongst them may be mentioned "Susannah and the Elders," after Holbein, "A Soldier in Armour, with long hair," and "The Old Man and Woman." Average impressions of these and the other mezzotintos by this artist sell by auction for about £3 3s., but fine impressions bring three or four times as much.

Woollett (William). — Born at Maidstone in 1735, and died fifty years later in London. His reputation as an engraver is exceedingly high.

1. The Enchanted Castle, after Claude, proof before letters, £2 7s.
2. Landscape, with a sacrifice to Apollo, called the Altieri Claude, fine proof, £4 10s.
3. Morning and Evening, after Swanevelt, proofs (2), £1 17s.
4. Happy Peasants, after Dusart, fine proof, very rare, £3 3s.
5. The four Shooting pieces, after Stubbs, fine proofs (4), £6 10s.
6. The Spanish Painter, proof, very fine, £1 11s.
7. The Haymakers, after Smith, fine proof, £1 10s.
8. The Apple Gatherers, after the same, proof, 19s.
9. The Merry Villagers, after Jones, proof, very fine, £2 12s. 6d.
10. Diana and her Nymphs, proof, 14s.
11. Peter Paul Rubens, three-quarter length, proof, names and address merely etched in, £2 2s.

Wren (Sir Christopher).—This great architect, who was born in Wiltshire in 1632, is supposed by some to have been the actual inventor of the mezzotinto process of engraving. In all probability he learned it from Prince Rupert, who himself obtained a knowledge of the process from Germany. Two prints by Wren are known to be in existence; they consist of heads of negroes, and examples of both are in the British Museum. We have never heard of any specimen being sold by auction in recent years.

Young (John).—A mezzotinto engraver of considerable repute, who died in London in 1825. The date of his birth is unknown. His best plate is a representation of the fight between Broughton and Stevenson, after Mortimer.

1. The Distressed Girl, after Page, proof, £1 2s.
2. The Watercress Girl, after Zoffany, fair, 10s.
3. A young woman opening oysters, fair, 8s.
4. The Oyster Girl, after Huck, very fine proof, with full margin, £2 10s.
5. Lady Charlotte Grenville, whole length, kneeling, after Hoppner, fine proof, with the names merely etched in, £4 4s.

Zabelli (Antonio).—Born at Florence in 1742, and died there in 1796. This artist's plates are almost entirely after pictures at Naples, although he engraved several portraits for Francesco Allegri's collection, published at Florence in 1761. As a rule, the value of Zabelli's prints is small.

Zagel (Martin).—A goldsmith's engraver, who was, according to Bryan, working in 1500. He is stated by some to have been born at Nuremberg. This artist's prints invariably command high prices when in good condition; they are, however, very rarely met with in this state.

1. Solomon Adoring the Idol (dated 1501), repaired, £4 4s.
2. The Martyrdom of St. Sebastian, fair, £1 5s.; again, 6s.
3. The Martyrdom of St. Catherine, fine, £25 10s.; again, early impression, but much repaired, £6 10s.
4. St. Ursula, fair, 16s.
5. The Tournament, good impression of a very rare print, £13 10s.
6. Socrates and Xantippe, rare, £15.
7. Light and Darkness, a very rare print, good, £13 13s.

Zeeman (Remy).—Born at Amsterdam about 1610, and died there in 1676. Most of his plates are dated as a rule they do not command high prices.

1. A number of marine views, shipping, &c., very fine proofs, rare (12), £3 10s.

2. Twenty-three views in Amsterdam, shipping pieces, &c., fair, 17s.
3. Twenty-five small landscapes, fair, 18s.
4. Eight etchings of Paris and its environs (subsequently copied by Méryon), good, £1 18s. 6d.
5. A Herring Fleet, good, 16s.

Zenoi (Domenico).—An Italian engraver, living about 1570. This artist is supposed to have been a pupil of Marco da Ravenna.

1. Francis I. Entering the Temple of Jupiter, after Rosso, and three portraits of the House of Austria (4), 10s. 6d.
2. The set of portraits inscribed "Illustrium Jurisconsultorum Imagines" (13), very fine and rare, £5 10s.; another set, good, £2.

Zijlvelt (Adam).—Born at Amsterdam about the year 1640. Among his prints recently offered for sale were the following:

1. Cornelis Bosch, proof, very fine, £3 5s.
2. Cuerenhert, the engraver, good, £1.
3. Christopher Wittichius, professor at Leyden, fine impression, with margin, £4 4s.

Zingg (Adrian).—Born at St. Gall in 1734, and died at Dresden in 1816. His prints, which number over 100, have but little value, generally being sold in parcels.

Zucchi (Andrea).—A celebrated painter and engraver, who was born at Venice in 1676, and died there in 1740. His two sons, Francesco and Lorenzo, who were born at Venice in 1696 and 1704 respectively, also executed a number of plates, which, though good, are not to be compared with those of their father. Among his prints the following are highly esteemed:

1. Cybele in a Car, after Tintoretto, good, £1.
2. St. John the Baptist, after Paul Veronese, fair, but cut, 6s.
3. Æneas Rescuing Anchises, after Ricci, good, 16s.
4. The Birth of the Virgin, after Bambini, fair, 8s.; another impression, very fine, with margin, £2 10s.

Zucchi (Francesco and Lorenzo).—*See* **Zucchi (Andrea).**

Zwoll.—Named by Bartsch "Le Maître à la Navette," or "Master of the Shuttle" (which *see*). At the same time it may be stated that the identity of this engraver is by no means clear. The whole of his prints, seventeen of which are in the British Museum, are excessively rare, and very valuable when in anything like condition.

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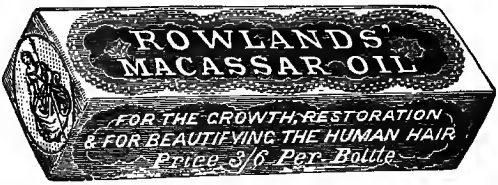

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